AESTHETIC ENJOYMENT

ITS BACKGROUND IN PHILOSOPHY AND MEDICINE

R. K. SEN

1966

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R. K. Sen, M.A., LL.B., D.Litt.

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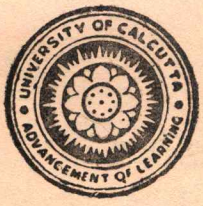

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PREFACE

The present work which for the first time, seeks to offer a systematic account of the background of the concept of rasa, is the outcome of twelve years of study in different centres of classical learning all over India. The author had the unique opportunity of working with three great scholars, two of whom alas, are no longer living. They are Mahamahopadhyaya Gopinath Kaviraja, M.A., D.Litt., the late Mahamahopadhyaya Yogendranath Bagchi, D.Litt., and the late Mahamahopadhyaya Vidhusekhara Bhattacharyya, D.Litt. The work has been principally carried out in Banaras and Calcutta, though the author has worked in Bhandarkar Oriental Research Institute, Poona, as also in Madras.

This work on rasa might appear as extremely unorthodox, and shock many prejudices and upset many dogmatically held opinions. The author has pointed out in the Introduction the broad lines of difference with the work of Dr. S. N. Das Gupta, M.A., D.Litt., Mahamahopadhyaya P. V. Kane, M.A., D.Litt., and Dr. S. K. De, M.A., D.Litt. A scholar working in any branch of Alamkara would be ungrateful if he fails to acknowledge his great indebtedness to the work of these scholars of first eminence. But the author has become more and more convinced that inspite of the real merit and excellence of their work, it is exclusive, cut off from the broad currents of Bharata's contemporary thought (vide Introduction). It is not with a little regret that he has to turn away from his first lessons in Alamkara.

This work urges on all disinterested lovers of knowledge to look at the problem of rasa from a comprehensive standpoint, including body, mind and over-mind. The problem is at once physiological, psychological and metaphysical. It is unfortunate that the problem of rasa has so long been looked at as if it belongs exclusively to mind. A careful study of this thesis will convince an impartial critic that in ancient Indian thought, mind is not divorced from body, just as in another direction, it is inalienably associated with over-mind. The relation of body and mind, and Bharata's great indebtedness to Ayurvedic speculations have been worked out in detail for the first time in Chapters II, VI, VII and VIII. The relation of mind and over-

mind has been analysed in Chapter XI. These materials and standpoints, brought in for the first time, make necessary a complete re-orientation of the concept of rasa. Such an analysis of the concept of rasa in conformity with the philosophical and physiological speculations of the ancient Hindus has been attempted in Chapters IX and X.

Scholars who find it difficult to reconcile themselves to the position that Bharata is deeply indebted to Ayurveda, should remember that an exactly similar position is held in European aesthetics. The pathological background of Aristotle's katharsis of pity and fear is well-known. Dr. Bernays in Zwei Abhandlungen die Aristotelische Theorie des Drama (Berlin, 1857) has shown how the doctrine of katharsis is deeply influenced by Greek medical speculations. As early as 1954, the present writer in a booklet, "A Brief Introduction to a Comparative Study of Greek and Indian Poetics" pointed out the broad lines of parallelism between Greek and Indian medical and aesthetic speculations.

The truth in this ancient doctrine of the Hindus and the Greeks that body and mind are inter-dependent, has been re-emphasized in modern times by writers and scientific workers. Inspite of Descartes' denial that body and mind are keyed together (vide Introduction and Ch. III), there is a growing consciousness that the one cannot be separated from the other, and for a proper understanding of any one, the two must be taken together. In the growth of this consciousness, scientists, psychologists, medical men as well as aesthetes have played equal part. The position though it was visualised and formulated more than two thousand years ago in India as also in Greece, emphasize an essentially modern standpoint, accepted by physiologists and psychologists alike. Pavlov and J. B. S. Haldane (with whom the author had the opportunity of discussing the problem) have verified the truth of this contention from the physiologist's standpoint, while there is almost overwhelming evidence from the standpoint of the psychologist, as can be seen from the works of Macdougall, Jung and I. A. Richards.

The author gratefully remembers the host of scholars, who took a keen interest in his work. He particularly remembers with gratitude those few teachers and well-wishers, who have all along stood by him.

The first among these few well-wishers is his father, Prof. M. Sen, M.A., who first suggested the basic idea of this dissertation, and whose insight and enthusiasm have been unfailing sources of inspiration to him. He acknowledges further his

great indebtedness to his teacher, Dr. M. M. Bhattacherje, M.A. Ph.D., Head of the English Department, Calcutta and Viswabharati Universities, who with kindly and scholarly interest, read through the whole of his thesis and suggested improvements. He remembers with gratitude the generous encouragement he had received from the late Kaviraja Rakhaldas Kavyatirtha, who was an institution by himself, the late Dr. S. B. Das Gupta, Ph. D., Prof. K. B. Roy, M.A., Dr. S. K. De, D.Litt. (London), Dr. Nihar Ranjan Roy, D.Litt., (Paris), Director, Institute of Advanced Studies, Simla, Dr., A. C. Banerjee, Ph.D., Centenary Professor of International Relations, Calcutta University, Dr. A. Bose, D. Phil. (Oxon), Sir Gurudas Professor of English, Calcutta University and Dr. R. C. Hazra, D.Litt. (Dacca), Post-Graduate Research Department, Sanskrit College, Calcutta. The work would never have been completed without their active guidance and advice.

He also acknowledges with thanks the co-operation he received from the management and staff of Venus Printing Works, Calcutta.

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Contents

Aesthetic Enjoyment

Its Background in Philosophy and Medicine

παλιν δε αρμοττομενης τε και εις την αυτης
φυσιν απιουσης ηδονην γιγνεσθαι λεκτεον.

ΦιλΗΒοΣ. 31d.

निर्दोषं हि सम ब्रह्म

—Bhagavad-Gita. 5. 19

INTRODUCTION

This thesis is not only about Rasa, but also about the sources and origin of the concept of Rasa. There is throughout this essay an implicit understanding that any broad and significant movement, whether, in art or in philosophy, cannot be adequately understood, if it be studied separately from the study of contemporary movements in other branches of knowledge. It is a common assumption in literary criticism and aesthetics, that the sources of literature are irrelevant or unimportant, and that literature can be completely criticised and appreciated in terms of literature. There was for some time, a similar philosophy about the study of nature—the mechanical materialism of d'Holbach, adopted unconsciously by most scientists to-day. It was supposed that matter could be completely described in terms of itself, and since man is made of matter, these terms would describe him as well. This philosophy began by divesting matter of all those qualities, which have a subjective or mental component—colour, solidity, taste. There is no place of taste or rasa in this scheme. Mass, size, time and space were regarded as objective material qualities—matter described in terms of itself.

While mechanical materialism was developing the objective or contemplated aspect of matter, idealism was developing its active or subjective side. Idealism became the study of sensuousness, and sensing is an active process. The world as known to man was shown to consist only of sensory qualities—forms, concepts and ideas. In Abhinavagupta, one comes perilously close to such a standpoint, where all objective entities are found to be rooted in a subjective basis.

Mechanical materialism and idealism are not peculiar to philosophy, but are expressed in the science, aesthetics and history of man. If poetry be approached by a mechanical materialist, in psychology, it will be regarded as a form of behaviour; if by one in philosophy, it will be regarded as nothing but the gratification of the "aesthetic" sense, inherent in matter organised in a human body. The idealist position

is generally regarded as a more suitable approach to poetry, which is then explained in terms of the Beautiful, the True or the Good.

The mechanical materialists of art regard the art work, a poem or a fine piece of sculpture, as the detached object, and attempt to elicit a theory of art, from which the subject or artist is excluded, a theory written in terms of the technique, or forms of the art. It is supposed that when the devices, technique, and "abstract" qualities of the art, which can be examined independently of the artist, have all been extracted and reduced to theory, art will have been described in its own terms. Vamana sums up this attitude to art, when he writes, riti-ratma kavyasya. This stand in aesthetics is the theory of "formalism", and it is evident that as a theory, it corresponds in aesthetics to mechanical materialism in philosophy. Like these philosophers, the formalists or the followers of riti are left at the end with merely objective realities, with concepts, ideas, schemes and dogmas.

The psychological approach to art of the modern expositors of Rasa theory, like Dr. Das Gupta, Mm. P. V. Kane, Dr. S. K. De and Dr. V. Raghavan, professes to follow the subjective idealism of the great Abhinavagupta. These eminent writers regard the art work as subjective, as the "feeling" in the mind of the appreciator or artist, and proceed to explain the Rasa theory, entirely on this basis. They believe that the aesthetic emotion, or rasa is ultimately final, unquestionable, completely divorced from the world of reality. It is wholly inside them; and any criticism of art is purely personal and subjective.

This splitting up of the subjective and objective attitude to art among the modern expositors of Rasa theory, has very largely obscured the background of the concept of Rasa. The analysis of the modern interpretation of Rasa theory in Sec. II, will indicate how seriously their exposition has suffered from this split, this lack of integration of the different approaches to the question of aesthetic enjoyment.

II

It is interesting to note that this fragmentation and lack of integration among the moderns, who look at Rasa specula-

tions as self-sufficient, independent of large and moving forces in society and philosophy, is in a sense, a mis-interpretation of the aesthetic position of Abhinavagupta, and not the legacy of any great Indian philosopher. It is essentially the result of a deep penetration of European thought and its very significant influence on modern students of Alamkara. This influence has been sometimes conscious; but more often, present day writers on Rasa, like Dr. Das Gupta and Dr. De have been unconsciously echoing the standpoint of European aesthetics. The subjective idealism of Abhinavagupta, divorced from the wider background of his philosophy, also emphasized the self-sufficiency of Rasa. It would have been excellent if the present-day expositors had gone back to the integrated vision of the ancient Greeks, a position very similar to the one held by Bharata.* But it is a misfortune that instead of going back either to the ancient Hindus or the ancient Greeks, they have unconsciously taken up the attitude of Descartes, when there was for the first time a split in the integrated vision of ancient philosophy.

Ancient philosophy, whether in Babylon, Egypt,*[2] India, or Greece,*[3] shows unmistakably this integrated pattern of thought. No branch of this integrated pattern of thought could be well understood, without carefully consulting all others. Dr. Radhakrishnan rightly observes in his Introduction to "Indian Philosophy" (Allen and Unwin), vol. I. p. 31 (1948), "It is the synthetic vision of India that has made philosophy comprehend several sciences, which have become differentiated in modern times. In the West, during the last hundred years or so, several branches of knowledge till then included under philosophy, economics, politics, morals, psychology, education have been one by one sheared away from it. Philosophy in the time of Plato meant all those sciences, which are bound up with human nature, and form the core of man's speculative interests. In the same way in ancient Indian scriptures, we possess the full content of the philosophic core. Latterly in the West, philosophy became synonymous with metaphysics, or the abstruse discussions of knowledge, being and value, and the complaint

1 A Brief Introduction to a Comparative Study of Greek and Indian Poetics and Aesthetics—R. Sen.

2. Before Philosophy—H. Frankfort and others (Pelican Books).

3. Early Greek Philosophy—Burnet.

is heard that metaphysics has become absolutely theoretical being, cut off from the imaginative and practical sides of human nature".

This disintegration of the unified field of knowledge into several distinct and independent branches has been contagi ous, and underlies the Rasa speculations of the modern expositors. It is useful to remember that the modern attitude to the world, as either matter or mind, does not go beyond Rene Descartes. The history of modern European philosophy begins with Bacon, Jacob Boehme and Descartes. There is a complete disparity between these first two philosophers. But both are modern in the sense that they have completely broken away from the integrated vision of the Middle Ages. Both agree that mind operates in the content of its knowledge, as in its own domain, and this consequently appears as concrete Being. This domain in Bacon is the finite, natural world; in Boehme, it is the inward, mystical, godly Christian life and existence; for the former starts from experience and induction, the latter from God, and the pantheism of the Trinity. The disintegration which set in with Bacon and Boehme came to a head with Descartes. With him, the chasm which had been widening from the beginning of the Renascence, became almost unbridgeable.

The philosophy of Descartes first brought to completion, or very nearly to completion the dualism of mind and matter, which began with Plato, and was developed, largely for religious reasons, by Christian philosophy. The Cartesian system presents two parallel but independent worlds, that of mind and that of matter, each of which can be studied without reference to the other. There is a considerable discussion in the Meditations, as to why the mind feels "sorrow" when the body is thirsty. The correct Cartesian answer was that the body and the mind were like two clocks, and that when one indicated "thirst", the other indicated "sorrow".

One immediate result of Descartes' philosophy was the re-opening of the question of the relation between soul and body, that is the return of the object within itself in such a way that thought posits itself in another, in matter. Descartes believed that there could be no unity of soul and body. The former belonged to thought, the latter to extension; and thus because both are substance, neither requires the Notion of the other, and hence soul and body are inde-

pendent of one another, and can exercise no direct influence upon one another. Soul could only influence body in so far as it required the same, and conversely—that is, in so far as they have actual relation to one another. But since each is a totality, neither can bear a real relation to the other. Descartes consistently denied the physical influence of one on the other; that would have a mechanical relation between the two. Descartes thus established the intellectual sphere in contradistinction to matter, and on it based the independent subsistence of mind: for in his cogito "I" is at first only certain of itself, since I can abstract from all. The necessity of a mediator to bring about a union of the abstract and the external and individual was felt. Descartes settles this by placing between the two what constitutes the metaphysical ground of their mutual changes, God. He is the intermediate bond of union, in so far as He affords to the soul in what it cannot bring about through its own freedom, so that changes in body and soul may correspond with one another. Faced with the problem of the relation of body and soul, Descartes invented a deus ex machina, who is to solve all such problems. But the dualism of body and mind was never far away from his thought.

Though Cartesianism proved to be a great impetus to science, it undermined for ever the integrated vision of the ancient world. It was no longer possible for any one to take all knowledge for one's province. An arbitrary distinction grows up between science and philosophy; and every one is a specialist. The fragmented view of art and life was not confined to the particular branch of study, like history or literature. It was carried vigorously to all branches of knowledge, so that it became impossible for a biologist to know the laws of physics, or of mathematics, or for a chemist to know the laws of sociology, or of anthropology. It is not possible to estimate to-day the extent of damage to knowledge, as a result of this fragmentation and specialisation. This explains the great difficulty of understanding the thought-pattern of a different age. It is for this that a great writer like Bharata can never be adequately understood, if he be looked at merely as the first expositor of Rasa theory in Alamkara. To understand Bharata and the full implications of his Rasa theory, he must be looked at as the spokesman of his age.

In granting that Bharata is representative of his age, it is necessary at the same time, to find out the pattern of Indian thought in the early Christian era (See Ch. VI for Bharata's date). Bharata's encyclopaedic work unmistakably shows great influence of the age to which he belonged. The pattern of thought of a particular age permeates all branches of speculations, and is the golden chain which binds together all knowledge of that age. Bharata's work, which forms a part of this larger pattern, would be unintelligible, unless it be read as a representative work of his times.

Each age of philosophical reconstruction and emphasis, shows certain striking traits, which distinguish it from all others. Hegel distinguishes three such periods in the history of European philosophy, each period showing a distinctiive trait. These periods are, according to Hegel, that of Greek philosophy, the philosophy of the Middle Ages, and modern philosophy. "Of these, the first is, speaking generally, regulated by thought, the second falls into the opposition between existence and formal reflection, but the third has the Notion as its ground"*[4]. Hegel thus finds one characteristic trait, a dominating thought in each of these three ages.

Dr. S. Radhakrishnan in his Introduction to "Indian Philosophy", vol. I. Sec. V, arrived at a similar division of Indian Philosophy into several periods of thought. The broad divisions of Indian philosophy are (1) the Vedic period (1500 B.C.—600 B.C.) covering the age of the settlement of the Aryans, and the gradual expansion and spread of the Aryan culture and civilisation. "We discern in it successive strata of thought, signified by the Mantras or the hymns, the Brahmanas and the Upanishads. The views put forward in this age are not philosophical in the technical sense of the term. It is the age of groping, where superstition and thought are yet in conflict."

(2) "The Epic Period (600 B.C.—200 A.D.) extends over the development between the early Upanishads and the darsanas, or the systems of philosophy. The epics of the Ramayana and the Mahabharata serve as the vehicles, through which was conveyed the new message of the heroic and the

4 History of Philosophy, vol. I—Introduction (Routledge and Kegan Paul). Reprinted 1955.

godly in human relations. In this period, we have also the great democratisation of the Upanisad ideas in Buddhism and the Bhagawad Gita. The religious systems of Buddhism, Jainism, Saivism, Vaisnavism belong to this age . . . . . Most of the systems had their early beginnings about the period of the rise of Buddhism, and they developed side by side through many centuries". The Buddhism and the Jainism agreed on one particular point with Saivism and Vaisnavism, a standpoint shared also by the Patanjala system. This is the concept of visuddhi or purification. This might be called the spirit of the times. No wonder that this concept runs throughout the Rasa-speculations of Bharata (See chs. IV and V), who has imbibed the ideas of his age.

(3) The third and the fourth periods are less important from the standpoint of the present thesis. "Of these, the third or the Sutra period (from 200 A.D.) shows a growing development of a critical attitude in philosophy. "The earlier efforts to understand and interpret the world were not strictly philosophical attempts, since they were not troubled by any scruples about the competence of the human mind or the efficiency of the instruments and the criteria employed . . . . . So when we come to the Sutras, we have thought and reflection become self-conscious, and not merely constructive imagination and religious freedom". Of all six systems, the Samkhya, as pointed by Prof. Garbe and Prof. Das Gupta, is the oldest. This possibly explains why the greatest debt of Bharata is to the Samkhya, specially to that branch of it, championed by Patanjali and Vindhyavasin (See ch. VI).

(4) The fourth or the Scholastic Period also begins with the second century A.D., "It is not possible for us to draw a hard and fast line between this and the previous one. Yet it is to this that the great names of Kumarila, Samkara, Sridhara, Ramanuja, Madhva, Vacaspati, Udayana, Bhaskara, Jayanta, Vijnanabhiksu and Raghunatha belong".

This thesis is the first systematic attempt to read Bharata's Natya-Sastra, and specially the doctrine of Rasa against the background of its age. We have to note that the illuminating discussions of Rasa by such eminent scholars as Dr. S. N. Das Gupta, Mm. P. V. Kane and Dr. S. K. De, are all carried in vacuo, divorced from the main trends of Bharata's times. It is the firm belief of the present writer

that the concept of Rasa can be adequately understood, only when it is studied against the background of its age. The proper background of Bharata's Natya-Sastra is the second period of philosophic consolidation, as outlined by Dr. Radhakrishnan. This will explain Bharata's indebtedness not merely to Patanjala speculations, but also to Abhidhamma analysis (See chs. II, V, VI, VII, VIII, XI), as also to the Bhagavad-Gita, and the Yuganaddha and Prajno-paya in Buddhism (See chs. IX and X).

III

It is necessary to have a résumé of Rasa theory, as analysed by Dr. Das Gupta, Mm. P. V. Kane and Dr. S. K. De here, for a fuller understanding how the theory, expounded throughout this thesis, differs in certain fundamental and essential points, from theirs. Mm. P. V. Kane in his Preface to History of Sanskrit Poetics (1951) claims that he along with Dr. De "were thus practically pioneers in this field". Mm. Kane substantiates this statement, and writes, "So far as the text and Notes (on Sahitya-Darpana) were concerned that edition (of 1923) was a reprint of the edition of 1910. But I prefixed an Introduction of about 177 pages, dealing with the History of Alamkara Literature. Almost in the same month in which my book appeared, Dr. De published the first first volume of his History of Sanksrit Poetics. The second volume of the latter was published by Dr. De two years later in 1925". Dr. Das Gupta's Kavya-vicara in Bengali was published as late as 1939. The long article on the history of Alamkara literature by Dr. Das Gupta came out in History of Sanskrit Literature—Classical Period (Calcutta University) only in 1947. Though there is a good deal of difference on points of scholarly interest among these three authorities on Alamkara literature, there is at least agreement on one particular point. It is the paucity of materials about the background of Bharata. What is even more significant is that all these three eminent authorities are content to explain away Bharata's exposition of Rasa as a rude beginning, not deserving to be ranked as a branch of serious philosophic speculation.

Mm. P. V. Kane in p. 345 of his "History of Sanskrit Poetics" (1951) enumerates the "several works that expound the theory of rasa realisation, such as the Natya-Sastra, vi-vii, with the commentary of Abhinava, the Saraswati-Kantha-bharana V, the Sringara-prakasa, Dasa-rupaka, Sringara-tilaka, Bhava-prakasanam and Rasa-tarangini. It is not possible to describe in detail what all these works have to say, to mark out the points of difference among some of them. Bharata's text being the earliest one I shall rely on that text, and the Abhinava-bharati therein, and briefly set forth the several interpretations of that Sutra". Mm. P. V. Kane admits that his interpretation of Bharata's Rasa-sutra closely follows that of Abhinavagupta. He takes it for granted that Bharata and Abhinavagupta belong to the same philosophic tradition (for a criticism of this view, see ch. IX). This is significant, for it should be clearly recognised that Abhinavagupta's commentary on the Natya-Sastra, inspite of its brilliance and exhaustiveness, has been very largely responsible for obscuring the proper background of Bharata's Natya-Sastra (See Chs. VI, IX).

Mm. P. V. Kane gives his own exposition of Bharata's Rasa theory. In p. 346, he writes, "The permanent or dominant moods that may be aroused by a dramatic representation and brought to a state of pleasurable relish are eight, rati (love), hasa (gaiety or laughter), soka, krodha, utsaha (energy or vigour), bhaya, jugupsa (repugnance) and vismaya, ... The resultant aesthetic enjoyment and pleasure are called rasa". Mm. P. V. Kane seems to think that the permanent or dominant moods, which Bharata calls sthayi-bhavas, are themselves pleasurable in nature, a view openly contradicted by the etymology of the word "bhava", which in Buddhist and Patanjala parlance, means "life" or "suffering" (See Chs. II and XI). Mm. Kane also nowhere discusses how it is possible for sthayi-bhavas to become Rasas. He takes it to be axiomatic that stimulated sthayi-bhavas, fed on by vibhavas, at once pass to the Rasa stage.

It may be noted further that Mm. P. V. Kane in p. 354-5, accepts with Bhatta Nayaka that rasa-swada is in the same category with para-brahma-saksatkara. As para-brahma is ananda-maya, so is the apprehension of rasa. But he never attempts to explain how a pleasure which belongs primarily to the laukika plane, becomes transformed into an aprakrita

nature (see Chs. IV and V). He has again very little to say on how the sthayi-bhavas are stimulated by vibhava (see Ch. II), or on how the stimulated sthayi-bhavas pass on to the rasa stage (see Chs. X and XI), or on how the purified prakrita sattva comes to reflect the aprakrita visuddha sattva (see Chs. XI and XII), which is of the nature of Brahman Himself. It is difficult to accept further Mm. P. V. Kane's view that "the Samkhya philosophy had not much influence over "alamkara", in face of Bharata's deep indebtedness to Patanjala-Caraka (see Chs. II, IV, VII, VIII, IX, X).

Mm. P. V. Kane also nowhere discusses what according to him is the nature of aesthetic enjoyment. He simply refers to Bharata (G.O.S.) vol. I, ch. vi, pp. 288-291, where the Muni explains why this aesthetic pleasure is called rasa. "Just as persons who partake of food, prepared with many condiments (such as jaggery, curds, cardamon, camphor, marica), taste many flavours and feel pleasure and delight, so spectators relish sthayi-bhavas, suggested by various bhavas, acting, recitation, etc., and enjoy delight, and therefore are called natya-rasas. The word, rasa, in ordinary life has many senses, viz. "mercury, sweetness and other flavours, essence, strong liking, decoction, exuded juice, one of the bodily dhatus" (Abhinava-bharati vol. I. p. 289), but in kavya and natya, it has another meaning derived by metaphor from the idea of tasting or relishing". The foregoing statement of Abhinavagupta is full of suggestion, the complete significance of which is not clear to many people. In the first part of his statement, Abhinavagupta by referring to the preparation of food with many condiments, was obviously thinking of the place of Sakti in Rasa enjoyment (See Ch. II, and Ch. IV). Abhinavagupta's reference to the different meanings of Rasa, seems to indicate the deep embrace of sabda and artha (See Ch. I, sec. III), as also his awareness of the physiological basis of Bharata's Rasa speculations. But Mm. P. V. Kane does not look beyond what is immediately before him; and Abhinavagupta's statement is interpreted in a way, which is not compatible with the main tenets of his philosophy.

This brings one to the consideration of what according to Mm. P. V. Kane is the nature of aesthetic enjoyment. The present writer has proved by overwhelming evidence that the bliss of aesthetic enjoyment is always of the nature of an ideal balance or samata. This position is held in Samkhya-

Patanjala, Mahayana and Hinayana systems, the Tantras, as also in the Bhagavad-Gita (see ch. IX). This standpoint offers a complete explanation of the nature of aesthetic enjoyment. But it should be noted that nowhere in his "History of Sanskrit Poetics", Mm. P. V. Kane takes any note of this standpoint in Rasa analysis.

Dr. S. N. Das Gupta generally agrees with Mm. P. V. Kane in his analysis of Bharata's exposition of Rasa theory. In pp. 592-604 of "History of Sanskrit Literature" (Calcutta University, 1947), he sketches the outlines of the theory of Rasa. "We must start the theory of rasa, or aesthetic emotion with Bharata's maxim, vibhavanubhava-vyabhichari-samyogad rasa-nispattih. The meaning of this line has been a subject of much discussion . . . . . Bhamaha was also acquainted with rasa, as he speaks of Kavya-rasa, with which as a first starting people are to be tempted to study the scriptures. . . . . In the general sense, rasa means taste, rasamaya means tasty, while in the technical sense, it means the well-known dominant emotions, such as the amorous, the ludicrous, the pathetic, the passionate, the heroic, the wonder-producing. the fearful and the repugnant". But Dr. Das Gupta takes no note of how it is that the same word, rasa, is used in speculations of both Alamkara and the Ayurveda (See Chs. I and III), or that there must be a common ground of aggrement between certain mental and bodily states, which made it possible for both being called rasas.

In his Kavya-vicara (1939), p. 89, Dr. Das Gupta refers to the paucity of materials, available in Bharata for a full discussion of the theory of Rasa. In his article on the "Theory of Rasa" in "History of Sanskrit Literature" (Calcutta University), p. 594, he overlooks the gulf of time which separates Abhinavagupta from Bharata, and writes, "the real discussion of rasa was started by Abhinavagupta in his commentary on Bharata's maxim of rasa". The attempts to read Bharata through the spectacles of Abhinavagupta, have resulted in obscuring the true background of the Natya-Sastra, much as the attempted explanation of Platonic and Aristotelian doctrines from the standpoint of the Renaissance have led to a very different explanation of certain fundamental concepts, hardly meant by the philosophers themselves.*[5]

5. A New Interpretation of the doctrine of Katharsis in Aristotle's Poetics—R. Sen (Calcutta Review).

This essay is the first systematic attempt to disengage Bharata's Natya-Sastra from the trammels of his commentators (all of whom belong to different philosophic traditions), and re-instate Bharata, and interpret him against the background of his age.

Dr. Das Gupta does not explain the relation of vibhava to rasa (see Ch. II), or the nature of sthayi-bhavas (see Ch. XI), which pass to the rasa-stage. He has again very little to say on the nature of aesthetic experience (see Ch. IX), or how rasa-realisation is made possible (see Chs. X and XI). It is needless to point out that Dr. Das Gupta is not aware of Bharata's very great debt to Patanjala-Caraka, or how deeply has Bharata been influenced by the Ayurveda (see Chs. VI, VII and VIII). In all these, the present writer is a pioneer, and breaks absolutely new ground, which will help interpret Indian rasa speculations.

Like Dr. S. N. Das Gupta, Dr. S. K. De is also fully conscious that Bharata is not the first exponent of Rasa theory. In his "History of Sanskrit Poetics" vol. 2, pp. 21-22 he writes, "that the rasa-doctrine was older than Bharata is apparent from Bharata's own citation of several verses in the arya and anustubh metres in support of, or in supplement to his own statements; and in one place, he appears to quote two arya verses from an unknown work on rasa". Dr. De goes on to write. "The idea of rasa, apart from any theory thereon, was naturally not known to old writers; and Bharata's treatment would indicate that some system of rasa, however undeveloped, or even a Rasa school, particularly in connection with the drama, must have been in existence in his time . . . . . The comparative antiquity of such a rasa system in connection with the drama, going back to a time, even earlier than Bharata, cannot be doubted".

But Dr. De is hardly aware that Bharata was not so much drawing upon such an imaginary dramaturgic rasa system, as he was drawing upon the living, contemporary rasa-speculations of Patanjala-Caraka. He shares the popular view that Bharata's work is a crude beginning, and writes, "With Bharata, therefore, we arrive at a distinctly definite landmark of the rasa-doctrine". This definitiveness with Dr. De means little else than a starting point. He does not visualise what may be the sources and origin of this starting point, or the proper background of the concept of rasa.

In pp. 24-25, Dr. De speaks of how "Bharata himself, like all old masters is tantalisingly simple in his statements; for the subject does not appear to have yet been brought into the realm of scholastic speculation". This clearly indicates that according to Dr. De, Bharata's Rasa speculations have no philosophic foundations, a contention which is refuted throughout this thesis. It will be seen on the other hand, that Bharata sums up a rich philosophic tradition, without a study of which Bharata's Rasa speculations can never be adequately understood.

Coming to the question of Rasa-realisation, and the nature of aesthetic enjoyment, it will be seen that Dr. De has little to say on these very important problems. He repeatedly says (pp. 24, 29, 31) that little can be gathered from the somewhat meagre text of Bharata. He admits on p. 32 that "of the period anterior to Bharata, our knowledge is extremely scanty." The only possible background of Bharata's Rasa-system is, according to Dr. De, the dramaturgic Rasa speculations. On p. 23 he writes, "As Dramaturgy was in the beginning a separate study, from which Poetics itself probably took its cue, the Rasa doctrine, which sprang up chiefly in connection with this study, confined its activity in the first stage of its development to the sphere of dramatic composition and exerted only a limited influence on poetic theories. The importance of this dramaturgic rasa-system must have been somewhat overshadowed by the early dominance, in Poetics proper, of the Alamkara and Riti systems, whose traditions are carried on by two earliest writers on Poetics, Bhamaha and Dandin, both of whom allow a very subsidiary place to rasa in their scheme".

Dr. De's differentiation of natya-rasa from kavya-rasa seems to be arbitrary, and there is no point in "taking into account Bharata's doctrine of natya-rasa as the original source of the doctrine of kavya-rasa, elaborated in later Poetics". The more important question is what is the original source of both natya-rasa and kavya-rasa, which do not differ qualitatively, but do so only in extent and range.*[6] It is felt that it is needless to foist upon a hypothetical dramaturgic

6. A Brief Introduction to a Comparative Study of Greek and Indian Poetics and Aesthetics—R. Sen. Sec. II.

rasa-system the rasa-speculations of Bharata. It is much better to read Bharata against his proper philosophic background. An intelligible explanation of the doctrine of Rasa is only possible by reading Bharata like this.

In pages 25-27, of his "History of Sanskrit Poetics" vol. 2, Dr. De gives an account of the accepted view of Rasa. "Although Bharata does not enter into technicalities, he seems to be of opinion that the vibhavas and anubhavas which later theory takes to be essential factors, call forth or evoke rasa; but he is not clear as to what this process of evolution exactly is. He takes bhava as the basis of rasa, and explains it generally as that which brings into existence the sense of poetry, through the three kinds of representation". Dr. De again writes, "Nothing definite can be concluded from all this except that, in Bharata's opinion, the sthayi-bhava or the principal mood in a composition is the basis of rasa, the essence of which consists in asvada or relish by the reader or spectator, while the vibhava, anubhava and the vyabhicharibhava awaken this state of emotional realisation or "relish" in the reader's mind".

"The original outlines of the theory, however, are accepted as fixed by Bharata". But Dr. De, excepting the enumeration of the different constituents of rasa, has little to say on the background of the concept of rasa. He repeats the accepted view that sthayi-bhavas are transmuted into rasas. But he has nothing to say how this transmutation is effected in poetry and drama. A detailed analysis of this question will be made in Ch. XI of the present dissertation, where for the first time, an explanation is offered of how it is that bhava, which is not free from rajas and tamas (see Chs. II and XI) is raised to the Rasa stage. Speaking of sthayi-bhavas, Dr. De writes, "By the sthayi-bhava in poetry and drama are meant certain more or less permanent mental states, such as Love, Grief, Anger or Fear. This permanent mood, constituting the principal theme of a composition, and running through all other moods like the thread of a garland, cannot be overcome by those akin to it, or those opposed to it, but can only be reinforced. These elements which respectively excite, follow and strengthen (if we may use these expressions) the sthayi-bhavas, are in poetry and drama, known as vibhava, anubhava and vyabhicharibhava, corresponding in ordinary life (as opposed to the extra-ordinary

world of poetry) to the mundane causes and effects (laukika-kārana and kārya)".

Dr. De makes the bare statement that the sthayi-bhava, when accompanied with vibhava, anubhava and vyabhichari-bhava, passes to the rasa stage. It will be seen that starting with sthayi-bhava, there are four distinct stages, culminating in Rasa. It is absolutely necessary that for a proper understanding of the theory of Rasa, each of these four stages should be analysed in detail. When such a detailed investigation is carried out, as has been done in the present thesis, it will be seen that these investigations clearly point to the proper background of Rasa. Such an investigation in the case of vibhava has been made in Ch. II; in the case of sattvika bhavas in Ch. VII; and in the case of vyabhichari-bhavas in Ch. VIII. The analysis of the physical characteristics of both sarira and manasa rasas is made in Ch. II, and the sthayi-bhava itself has been analysed in Ch. XI. All these unmistakably point to the philosophic traditions of Patanjala-Caraka, Hinayana and Mahayana Buddhism, and the Tantras as the proper background of Bharata's Natya-Sastra (vide Appendix I).

The foregoing analysis of the exposition of Rasa theory by Dr. Das Gupta, Mm. P. V. Kane and Dr. S. K. De, raises a very strong presumption that Bharata's Natya-Sastra requires much fuller study by subsequent scholars; and Abhinavagupta's brilliant commentary on it has blinded his admirers as to the true significance of Bharata's Natya-Sastra. This is particularly so, because Abhinavagupta belongs to a very different philosophical tradition from his master, Bharata. It shall be seen in Ch. IX how Abhinavagupta's analysis of Rasa offers a complete and consistent account of this much discussed problem in aesthetics. But this is no reason why Bharata's own characteristic utterances and philosophic position should be overlooked, and Bharata himself should be looked upon as "tantalisingly simple" (De), ignoring his rich philosophical background. The task of the present writer has been complicated by long-continued neglect in recognising the background of Bharata's Natya-Sastra, and the continued efforts at reading Bharata, divorced and isolated from all philosophical questions, and his background in Ayurvedic speculations on Rasa (vide Chs. II, VI, VII, VIII).

All attempts to read Bharata through the spectacles of Abhinavagupta, are thus fraught with great dangers, leading to the obscuring of the parent text. The present thesis is the first serious and systematic attempt to disengage Bharata from the trammels of his commentators, and is an analysis of what Bharata himself stood for. In disengaging Bharata from his commentators and expositors, great reliance has naturally been placed on the philosophic background of the age, to which Bharata belonged.

The period of philosophic integration to which Bharata belonged is the Epic period (600 B.C.—200 A.D.), accepting the four-fold division of Indian philosophy, as suggested by Dr. Radhakrishnan (See Sec. II). The dominating thought of this age is, as has been already noted, the concept of visuddhi, an idea which gives the clue to the essence of aesthetic enjoyment. Speaking of the common ideas, shared by all six systems of philosophy, Dr. Radhakrishnan says that these are acceptance of the validity of the Vedas, a protest against the scepticism of the Buddhists, and recognition of the great world rhythm. Other common traits shared by many schools are the concept of jivan-mukti. Indian philosophy recognises as obligatory unselfish love and disinterested activity, and insist on citta-suddhi (cleansing of the heart) as essential to all moral culture (Indian Philosophy, vol. II. Introduction, pp. 25-27).

It will be seen that Bharata acknowledges the validity of the Vedas (see Ch. VI), but does not protest like other Hindu systems, against Buddhism. Bharata's analysis of the concept of visuddha-sattva is very close to the analysis of visuddhi in the Seko-desa-tika (G.O.S.) (See Ch. IV). His analysis of the essence of aesthetic enjoyment is strikingly similar to the analysis of Yuganaddha and Prajnopaya in Buddhism (See Ch. IX). All these clearly indicate that the sources of Bharata's inspiration were not as antagonistic and hostile to Buddhiism, as other orthodox Hindu systems are. It is well known that of all six orthodox Hindu systems, Patanjala is the least hostile to Buddhism. Indeed, there are traces in the Yoga-sutra, Kaivalya-pada, which misled certain European scholars into thinking that this last section was a later addition (See Ch. VI). This explains how it is possible for Bharata, being a disciple of Patanjala-Caraka,

to draw upon both Hindu and Buddhist sources (See Chs. II. IV, V, IX and X).

The age of Patanjala represents the great spring-tide of philosophic spirit in India. It is to this period, as noted by Dr. Radhakrishnan, that the religious systems of Buddhism, Jainism, Saivism and Vaisnavism belong (See Introduction Sec. II). Bharata who stands at the end of this Epic period, naturally imbibed the ideas of his age; and attempts to read Bharata, without taking into consideration the influence which his age exercised on him, are sure to mislead and misinterpret the Natya-Sastra.

The present writer claims to be the first to make a systematic attempt to read Bharata's Rasa-speculations against the background of his age. There is more point in studying Bharata's Rasa-speculations, than those of any other, for the simple reason that Bharata being the father and the originator of Rasa theory in Alamkara, has left a deep impress on all later speculations. It will be necessary to reconsider the whole question of Rasa, when Bharata is looked upon not as an isolated phenomenon, but as the representative and spokesman of his age. In pursuing this search of the background of Bharata's Rasa-speculations, it has been found necessary to set aside the theory of Alamkara Rasa, (rasaavad alamkara), as suggested by Dr. Das Gupta, or the theory of dramaturgic rasa as suggested by Dr. De, or again the theory of rasavad alamkara, as emphasized by Mm. P. V. Kane (History of Sanskrit Poetics. 1951, p. 341), as the source of Bharata's Rasa.

IV

There is another very weighty consideration, which makes it necessary to re-open the question of Rasa-realisation in Alamkara. Most writers on Rasa (including Dr. Das Gupta, Mm. P. V. Kane and Dr. S. K. De) look at Rasa-speculation as a distinct branch of study, and reserve for it a high place, aloof from all physical speculations. But it is felt that this attitude goes against the fundamental teachings of both Hindu and Buddhist philosophy. In the early comprehensive vision of the Hindus and the Buddhists,

there was no sharp differentiation between body and mind, between nama and rupa, or between the physical and the psychical plane. The modern reader, very largely under the influence of Descartes, has learnt to look at body and mind as two distinct and separate entities. This attitude which is nowhere to be met in early Indian speculations, has made it impossible for the modern reader to appreciate the true signifiance of Bharata.

In the integrated and comprehensive outlook of the ancient Hindus, both body and mind appeared to be under the operations of the same laws. They are not exclusive of each other, but one is being invariably influenced by the other. It was easier for one, brought upon the traditions of Patanjala, to speak of mental operations, like bhava and rasa, purely in terms of bodily experience. Bharata has extensively borrowed from both the Yoga-sutra (see Chs. VIII, and XI), and the Caraka-Samhita (see Chs. II, VI, VII, VIII and IX), simply because he suffered from no such inhibition, which looks at body and mind as utterly distinct entities.

It will be seen in Ch. II, how Bharata, like Caraka-Patanjala and Abhidhamma speculations, looks at sabda and rupa in the form of vibhavas as ahara. It will be noted further that this position is exactly parallel to the ahara, taken in by the mouth, which goes to replenish the supply of bodily rasas. The indriyartha-indriya-samyoga which is the starting point in the case of both sarira and manasa rasas, provides the common ground on which the speculations of rasa in Ayurveda and Alamkara meet.

It should be noted further that the Samkhya philosophy, as also other systems of Indian thought, have recognised from very early times a direct correspondence between the five jnanendriyas and the five karmendriyas. The five jnanendriyas are caksu, karna, nasa, jivha and tvak, each of them taking in sense impressions as ahara. The analogy of food and drink, so frequently used by alamkarikas from Bharata onward, to describe rasa enjoyment, also emphasizes this aspect of rasa; ahara taken in by jivha on the one hand and caksu and karna on the other, alike contribute to the growth and development of rasa.

The other standpoint, which is implicit throughout Rasa speculations is more significant. It is that each indriyartha is related not merely to one jnanendriya, but also

to one karmendriya, so that a natural relation is established between a jnanendriya and a karmendriya. The jnanendriya, caksu is related to the karmendriya pada, as the jnanendriya, karna is linked with the karmendriya, vak. So nasa is related to payu, as jivha is to upastha. Tvak naturally goes with pani. Arranged in a tabular form, the above scheme would appear as follows.

Jnanendriya	Caksu	Karna	Nasa	Jivha	Tvak
Indriyartha	Rupa	Sabda	Gandha	Rasa	Sparsa
Karmendriya	Pada	Vak	Payu	Upastha	Pani

It is not very easy to find corroborative evidence in support of this standpoint. But there is at least enough evidence to show how the jnanendriya, jivha which lies at the root of all bodily rasas in the Ayurveda is intimately related to the karmendriya, upastha. It will be seen in Ch. IX how the upastha is associated with the essence of aesthetic enjoyment in Alamkara. This standpoint anticipates by more than two thousand years the recent findings of Sigmund Freud, that all mental emotions and complexes are of a sexual nature. The Indian standpoint on this particular question has been discussed in detail in Ch. IX, where it has been found that Rasa enjoyment proceeds out of an ideal samata, which transcends both masculinity and feminity in human nature.

Caraka holds that the jnanendriya, caksu is intimately associated with the karmendriya, pada. In Sutra-sthanam. 5. 32, Caraka writes,

... ...पादाभ्यंगनिषेवनात् ।
जायते सौकुमार्य्यंच वलं स्थैर्य्यंच पादयोः ।
दृष्टिः प्रसादं लभते... ... ...'॥(1)

Mahamahopadhya Gangadhara Kaviraja commenting on this, writes, dristiprasadam labhate, ityartha tantratare heturucyata. "caksusi prati-baddhe dve sire pada-gate nrinam. Atas-caksu prasadarthee—padabhyangam sama-caret". So jnanendriya caksu and karmendriya, pada go together.

Just as this is true of caksu and pada, so also it is true of karna and vak. The indriyartha of the jnanendriya, karna is sabda. This sabda is produced by the karmendriya, vak. It is easy to see how the jnanendriya, karna naturally goes

with the karmendriya, vak, because the indriyartha which brings these two together, is the same, namely sabda.

So there seems to be a natural affinity between the jnanendriya tvak and the karmendriya, pani. The seat of the karmendriya, pani is the hand, the mouth and the beak or the lips. All these are intimately associated with the jnanendriya, tvak. Caraka in Sutra-sthanam. 5. 28-30, speaks of how regular taking-in of gulps of oil in the mouth improves the complexion, and makes the skin beautiful. Caraka writes,

नित्यं स्नेहार्द्रशिरसः शिरःशूलं न जायते।
न खालित्यं न पालित्यं न केशाः प्रपतन्ति च॥ (2)

The karmendriya, pani and jnanendriya, tvak, being both of them dependent on the mouth, are naturally related to each other.

The affinity between the jnanendriya, jivha or rasana and the karmendriya, upastha is of immediate importance to the present dissertation on Rasa. The particular provinces of these two speculations about Rasa in Alamkara and Ayurveda, seem remote from each other, having little in common between them. It may be noted that while Rasa in Ayurveda is exclusively dependent on ahara (see Ch. II), Rasa in Alamkara is purely on the psychical plane and is of the nature of Bliss itself. It will be seen that this bliss or ananda is essentially the result of the achievement of an ideal samata (Ch. IX), between all the contending elements which undermine human personality. An epitome of this ideal bliss is granted to man in the form of sexual union, where man finds his fulfilment in his counterpart, woman (Ch. IX). In holding that Rasa in Ayurveda is the source and origin of Rasa in Alamkara, Bharata was only re-emphasizing the traditional position, that the jnanendriya, jivha and the karmendriya, upastha are intimately related with each other.

There is ample evidence in ancient literature to show that the Hindus had clearly recognised the validity of the position that jivha and upastha always go together. Caraka speaks in Cikitsa-sthanam 2., of the different kinds of food and drink, taken in by the mouth, which improve the virility of the male. In the same chapter, Caraka discusses the

necessity of taking in rich meals, if a man is to enjoy prolonged sexual intercourse with his wife.

The intimate relationship between the jnanendriya, rasana and the karmendriya, upastha has been referred to again and again in the Srimad Bhagavad. There is much reason to believe that Bharata was fully aware of this position, when he compared rasa-realisation in kavya and nataka as being of the same nature as food and drink, tasted by the tongue. The Srimad Bhagavad in Skandha. 7. ch. 6. sloka 3, speaks of this intimate relationship between the jnanendriya, jivha and the karmendriya, upastha. The Bhagavad writes,

ऊपस्थ्य-जैहव्यं वहु मन्यमानः ।
कथं विराज्यतें दुरन्तमोहः ॥

"How can one, who thinks highly of the pleasures of the sex and of the palate, get over these addictions?" The Srimad Bhagavad in Skandha 7. ch. 15 sloka 18, is even more specific. The sloka reads like this.

Santusta kena ba rajan na vartetapi barina
Aupasthya-jaihvya-karpanyad-griha-palayate jana.

The Bhagavad means by this that man lives in the world. His body and mind are both contented, like those of a dog. The pleasures of the body are derived through pleasant food and drink, tasted by the rasana; the pleasures of the mind are through sexual intercourse, and the attendant enjoyment. It should be noted further that whatever pleases the palate is a rasayana, and a very good stimulant of the sexual urge.

There are traces in the extant Natya-Sastra, which clearly indicate that Bharata must have been fully aware of this subsisting relation between jivha and upastha, or pleasures of the body and pleasures of the mind. The famous analogy of food and drink, to which Bharata refers in the course of his exposition of Rasa-theory in ch. 6 has got three important aspects, all very important for an adequate understanding of Rasa. But not one of these aspects has been taken any note of by Dr. S. N. Das Gupta, or Mm. P. V. Kane, or by Dr. S. K. De. The three standpoints from which this very famous analogy can be looked at are first how it is that Bharata speaks of the pleasures of the palate in connection with mental emotions. Why Bharata should have compared psychical Rasa to physical Rasa, and

drawn extensively on the Ayurvedic speculations, should at once become clear from the above consideration.

The second standpoint implicit in Bharata's analogy has been worked out at length in Ch. II. It is the standpoint-of ahara. It has been found that Rasa of the body and Rasa of the mind, being both dependent on ahara, have a natural affinity between them.

The third standpoint, implicit once again in the analogy, is the concept of sakti; and this has been worked out at length in Chapter I. This is again the concept of visuddha-sattva, fully developed in Chs. IV and V. So starting from the analogy used by Bharata to explain the nature of Rasa-enjoyment, it will be seen how all these three distinct standpoints are implicit in Bharata's short and cryptic statement. These once again lead to the final analysis of the philosophy of aesthetic enjoyment in Chs. IX, X and XI.

It will be noticed after a careful study of the present work, that the scope of this thesis is very different from the standard works on the subject, by such eminent scholars, like Dr. S. N. Das Gupta, Mm. P. V. Kane, Dr. S. K. De, and Dr. V. Raghavan. While the merits of their work are undeniable, it has been felt that their approach is exclusive, cut off from the main trends of Bharata's times. The present study is not opposed to what they have to say on the field of their specialised investigations. It is on the other hand, complementary to their studies, bringing in new materials, standpoints, all of which are noticed for the first time here. In thus widening and broadening the scope of investigations, the author has principally depended on the integrated philosophic thought of the age of Bharata. It is hoped that these supplementary studies will shed significant light on one of the most discussed topics in Indian Alamkara, and necessitate the reconsideration of the background of the concept of Rasa.

CHAPTER I

Myth and Reality: Experience and Speculative thought

The study of the evolution and development of concepts is highly interesting. This is particularly so, because concepts far from being static, are dynamic and go on developing through the ages. A good deal of the misinterpretation of concepts and ideas is to be accounted for by their being taken as fixed and stationary entities. It is possible to look at any concept whether in art and literature, or in religion and philosophy, from two distinct standpoints. In most cases, these two standpoints are very different. It is because the history of the evolution of many concepts is shrouded in mystery. Much useful work is being done to-day towards the unravelling of the mysterious beginnings of certain concepts, which have dominated the thought of primitive man. The first standpoint might be called the historical standpoint. This is the standpoint of tathya. Certain primitive ideas, facts of everyday experience, superstitions and beliefs, codes of conduct and ways of life are uppermost in the minds of the common man. These elements are the first to appear in the social life of the people. The superstructure of philosophic thought of a later date, is built on the foundations provided by these speculations of primitive man, and furnishes the standpoint of tattva. It is an attempted rationalisation of everyday experience. In most cases, experience and philosophic thought are so inextricably mixed up, that it is almost impossible to separate one from the other.

Speculation—as the etymology of the word shows—is an intuitive mode of apprehension. This does not mean, of course, that it is mere irresponsible meandering of the mind, which ignores reality, or seeks to escape from its problems. Speculative thought—or the standpoint of tattva—transcends experience, but only because it attempts to explain, to unify, to order experience. It achieves this end by means of hypothesis. If the original sense of the word be remembered it will be seen that speculative thought attempts to underpin the chaos of experience, so that it may

reveal the features of a structure—order, coherence and meaning.

Speculative thought and the subject-matter of the present dissertation is the exploration of the background of Rasa speculations—is therefore distinct from mere idle speculation in that it never breaks entirely away from experience. It may be "once removed" from the problems of experience, but it is connected with them in that it tries to explain them. The greatest handicap from which most of the later writers on Rasa speculations seem to suffer, is that they have completely lost sight of the bases of speculations in facts and experience. Their speculations have become more and more scholarly, while the speculative thought of early writers on Rasa, was not remote, but firmly rooted in concrete experience.

Speculation has its place in the scheme and pattern of philosophy. But without the facts of experience before it, it becomes remote, a useless toy. Again, experience, if it be not studied in the light of mature wisdom, loses all its significance, and becomes chaotic. It is useless to examine which standpoint is more important, the standpoint of tathya, or experience, and the standpoint of tattva, or philosophic thought. It is necessary that for the complete understanding of any concept, it should be studied from both these standpoints. The analysis of the sources and origin of a particular concept is as important as the philosophic interpretation of it, made necessary by maturer thought. An attempt has been made in the present study, to find out the historical background of the concept of Rasa, as also to arrive at an intelligent philosophic interpretation of it.

I

It is possible to arrive at an intelligent explanation of certain gods and goddesses, if it be remembered that they are also the result of a happy blending of facts of ordinary experience, and philosophic interpretation and speculation. Different stories about the goddess Laksmi, are told in the Puranas. It is said that the Lord Manu had married the goddess, Satarupa, the daughter of Rudra. Two sons, Priyabrata and Uttanapada, and two daughters, Prasuti and

Akuti were born to this goddess, Satarupa. Daksa married Prasuti and had twenty-four daughters born to him by Prasuti. Out of these twenty-four daughters, thirteen including Laksmi were given in marriage to Dharma. The other eleven were married to Bhrigu, Bhava, Marici and eight others (Visnu-Purana. I. 7. 14-26 ; Padma-Purana Sristi-Khanda, 3. 183). Laksmi gave birth to a son, Darpa. The Visnu-Purana notes further, that Bhrigu had two sons, Dhata and Vidhata, and a daughter, Laksmi by his wife Khyati. Laksmi, the daughter of Bhrigu, was married to Lord Narayana. It follows from both these accounts that Laksmi is either the daughter of Daksa by Prasuti, or the daughter of Bhrigu by Khyati.

The Puranas again speak of the appearance of Laksmi from the ocean. The sage, Durbasa begged a divine garland from a Vidyadhari; it was granted to him by Lord Indra. This garland, symbolical of Laksmi, was slighted by Indra. Durbasa cursed Indra that his residence, Trailokya, the three worlds, would be without Laksmi (pranasta—laksmika). The triloka, being thus without Laksmi, the gods became enfeebled, and were routed by the asuras, and banished from the heaven. The gods with Brahma, worshipped Lord Visnu. Lord Visnu advised them to churn the ocean. Goddess Lakshmi came out of the ocean, as a result of this churning. The sages worshipped the goddess, muttering Sree-sukta; the gandharvas sang in chorus; the apsaras like Ghritaci danced; the river, Ganges came and attended on her; the elephants (=dig-gaja) took up golden vessels, and bathed the goddess by pouring fragrant waters; the Lord of the sea gave her a garland, which never fades; and the Lord Viswakarma himself fashioned the ornaments for her. The goddess, thus decorated and delicately perfumed, took her seat in the breast of Visnu.

The Puranas attempt a reconciliation of the stories of the appearance of Laksmi from the ocean, and of her being the daughter of Bhrigu and Daksa. The Puranas hold that the appearance of Laksmi as the daughter of Bhrigu or of Daksa, is her second appearance. The Visnu-Purana definitely holds that just as the Lord of Lords, Janardana repeatedly appears in the forms of avatars, so also does his consort, Laksmi. When Hari became Aditya, then Laksmi appeared again from the lotus; she is Sita, when He is

Raghava; She is Ruksmini when He is Krisna. She assumes a divine shape when Her Lord is divine. She is of this world, when Her Lord is one of flesh and blood (Visnu-Purana. 1. 9).

It must have been noted further that the Puranas very often describe Laksmi in a way, which shows a clear deference to popular sentiments. There is little or no attempt to rationalise such descriptions in the light of philosophic speculation, or tattva. The Puranas give expression to popular sentiments in beautiful poetry. The Brahma-vaivarta-Purana writes that the Sakti in Mula-prakriti, one who is of the nature of Suddha-sattva (See Chs. IV and V), is the consort of Lord Visnu. She is Laksmi. She is the goddess of wealth. She is beautiful, calm and quiet, benefactress of mankind, and without any greed or stupor, anger or desire. She loves those who are devoted to their husband. She herself is devoted to Her Lord. She is the beginning of all things; she is the source of love and delight; she speaks kindly, and is an ideal wife. She represents the fertility of the earth (See also ch. VI), and as such, she is the life of all living beings. She is Maha-laksmi. In Vaikuntha, she serves Visnu; in Swarga, she is Swarga-laksmi. She is the Raja-laksmi in the king's palace. She is Griha-laksmi in every household. She is like the Sobha of everything. She is the splendour of the king. She is like the wealth and merchandise of the merchant (Brahma-vaivarta. Prakriti-khanda. I. 22-30). The description of Laksmi at one stage in the Visnu-Purana may not have much philosophical importance, or tattva. But it shows great awareness and sensitiveness of the world of reality, or tathya. It is said that Goddess Sree is the universal mother (Brahma-vaivarta. I. 8. 15-32), and does not change. She is all-pervasive like Her Lord. Visnu is artha, she is bani ; Visnu is naya, she is niti. Visnu is bodha, she is buddhi; Visnu is dharma, She is sat-kriya. Visnu is srasta, She is sristi. He is bhu-dhara; She is bhumi; The Lord is kama; She is iccha. Visnu is yagna; she is daksina. Laksmi is idhya, the Lord is kusa. The Lord is sāma, she is the tune ; Laksmi is swaha, Vasudeva is the sacrificial fire. The Lord is Sankara, She is Gauri; Kesava is the sun, She is His rays. Govinda is the ocean, Sree is the shore; Laksmi is jyotsna, Hari is the lamp. The universal Mother, Sree is the creeper,

the universal Lord is the tree. Sree is night, the Lord is day. The Lord is the husband, the goddess is His bride. The Lord is Raga, She is Rati. It is in this way, that popular imagination saw in Hari the personification of the male element, and in Laksmi, the emblem of womanhood (Brahma-vaivarta I. 8. 15.32).

Looked at from the standpoint of tattva, or philosophic speculation, it will be seen that all the Puranas attempt a harmonisation of conflicting tendencies, and arrive at a unified vision of reality. This unification in the case of Radha is more of a popular nature, showing little awareness of a deep rooted philosophical conviction. In the history of Indian religious thought, such systematic thinking, leading to a harmonisation between different speculations about the nature of reality, is to be met with in the Bhagavat Gita. The Purusattoma-vada of the Bhagavat Gita manifests itself in its various forms in the Puranas. It appears that from the standpoint of tattva, there is not much of difference in the Vasudeva tattva of the Panca-ratra, or the Parama Sivatattva of the Kasmir Saivism, or the Bhagavad-tattva in the Puranas, or again the Purusattamotattva, discussed in the Bhagavat Gita. It is difficult to say if there had been any common origin or starting-point of all these speculations. It is the standpoint of tattva, attempting to harmonise the conflicting view-points in the world of tathya.

II

If it be true of Laksmi and Narayana, it is no less true of the concept of other gods like Indra or Siva. In the evolution of the concept of such gods or goddesses, experience of the facts in daily life has got inextricably mixed up with speculations of a later date, so that it is difficult to distinguish between speculation and reality. The Vedas unquestionably acknowledge the supremacy of the Lord Indra. Different rsis have composed many hymns in praise of Indra in different ages. Some of the hymns to Lord Indra in the Rg-veda are pretty old, some again are comparatively modern. Lord Indra is the chief deity in the Rg-veda. He has been universally associated with the onset of rains from

very early times. This analysis of the evolution of the concept of Indra from what was originally a form of nature-worship, seems to have left its trace on Bharata's Natya-sastra. It will be remembered that plays could only be staged by first invoking Lord Indra.

Coming to the analysis of the concept of Indra, or Indra-tattva, it will be seen that the ancient Hindus saw in every natural phenomenon, the manifestation of its presiding deity. There is such a presiding deity for vayu, agni, jala or akasa as also of prithvi. There is little agreement among scholars about what gods are the presiding deities of which particular natural force or phenomenon. In explaining the nature of the Vedic gods, some have emphasized the astronomical phenomenon in the distant skies; some again, have given prominence to clouds, rains, lightning and thunder, and other natural phenomena as underlying the concepts of different gods and deities. Max Muller thinks that sun-rise and sun-set, daily rotation of the earth, leading to day and night, and such other phenomena lie at the back-ground of most mythology. The theology of the Vedas is to be explained from the standpoint of Vedic mythology. Prof. Wuhn, on the other hand, has emphasized the importance of such natural phenomena, as the rising of the clouds, the flashing of lightning, peals of thunder and blowing of storms in his interpretation of the Vedic deities (Science of Language—Max Muller. 1882. vol. II. pp.565-566). Prof. Keith in his "Religion and Philosophy of the Veda and the Upanishads" (1925) holds a similar view that the origin of Lord Indra can be explained, when it is remembered how very important were such natural phenomena as rains and lightning to primitive man.

The Rg-veda enjoins worship of Mitra, Varuna and Dyaba-Prithvi as personified deities and imagines the presence of a living spirit, permeating all nature. It became an instinct with primitive men, to offer homage to these deities, presiding over all natural phenomena. Discussing the philosophical basis of the Vedic-gods. Max Muller writes, "The Vedic poets spoke not only of rain (Indu), but of a rainer (Indra), not only of fire and light as a fact, but of a lighter and burner, an agent of fire and light, a Dyaus (Zeus) and an Agni (ignis). It seemed impossible to them that sun and moon should rise every day, should

grow strong and weak again every month or every year, unless there was an agent behind who controlled them .... The process on which originally all gods depended for their very existence, the personification of, or the activity attributed to the great natural phenomena, while more or less obscured in all other religions, takes place in the Rig-veda, as it were in the full light of day. The gods of the Vedic, and indirectly of all the Aryan people, were the agents postulated behind the great phenomena of nature.*[1]

This is the factual, material background in tathya of the great gods in the Vedas. In "A General Index to the Names and Subject-Matter of the Sacred Books of the East", compiled by M. Winternitz, and edited by Max Muller (Oxford, 1910), the factual basis or the tathya of the evolution of the Vedic Gods, is again discussed at length. Of the deities, indexed in the book, Agni and many others are discussed from several standpoints. In Sec.(e), Max Muller discusses the anthropomorphic conception of Agni (his body, his food and drink, his chariot and horses, his wives and children). In Sec. (f), he discusses the theriomorphic conception of Agni, and his relations to animals. Both positions, the anthropomorphic and the theriomorphic conceptions are from the standpoint of tathya. Of the numerous references to the anthropomorphic and the theriomorphic conception of Agni (and Agni is not an isolated case), only a few may be referred to here. The bricks of the fire-altar are the limbs of Agni. vol. 41.*[2] p. 156; Agni has three heads and seven rays (or reins). vol. 46. p. 167, 168; he has got many faces (the fires). vol. 46. p. 103, 248, 280; the face of Agni is turned everywhere. vol. 46. p. 125; Agni eats with his sharp jaws, he chews, he throws down the forests, shears the hair of the earth. vol. 46. p. 54, 61, 129, 173; and there are many more references to the anthropomorphic conception of Agni. The theriomorphic conception of Agni and his relations to other animals occupy an equally important part in the speculations of the Hindus. Agni is an animal, vol. 41. p. 342, 361, 363, 399, etc., Agni shakes his horns, like a terrible beast. vol. 46 p. 142. Agni is the strong bull, or vrishan,

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1 Six systems of Indian Philosophy—Longmans, Green and Co. (1916).

2 Sacred Books of the East.

vol. 32. p. 144, 146; vol. 46. p. 137, 142, 147, 167. It must have been noticed that in whichever way one looks at the origin and development of the Vedic deities, anthropomorphic or theriomorphic, there is a background of these deities in facts of ordinary experience. This passage from the physical to the metaphysical, from the material to the spiritual, from the world of experience to the ruling principle governing it, is a characteristic trait of the Indian mind. This standpoint is of great significance in understanding how in Rasa speculations, concepts which are purely physical and physiological in origin, were transferred to the metaphysical and psychical plane.

But if the interpretations of the Vedas by Prof. Macdonell and Prof. Keith are to be accepted, it would mean that the ancient Hindus were out and out, animists. The Hindus on the other hand, were hardly believers in large natural phenomena, without any divine superimposition. The sun worship of the ancient Hindus is not merely the worship of the largest visible phenomenon before them. But there was the imposition from very early times, on the lifeless matter of the sun, the spirit and impulse of the living god, Vivasvan. The Hindus distinguished between worship of dead matter and worship of the presiding deity. The sun-god in the ancient sun-temples, has been conceived as one, clad in golden harness, with sandals, as in the case of Greek god, Apollo. It shows clearly that there was the necessity even in early times, of the recognition of a definite form for the presiding god, who himself is invisible. An idol, embodying the excellences of the presiding god, was substituted for the god himself. Gods, representing large natural forces, decayed and were substituted by invisible gods in the speculative imagination of man. Lord Indra, who was in all probability, an emperor of this world was thus transfigured into the King of Heaven, and the earthly empire of Ilabritavarsa melted into thin air and was substituted by Heaven. Once the gods become invisible and inaccessible, many qualities came to be attributed to them. The upgrading of different gods from primitive speculations can be explained in this way.

Prof. A. S. Geden writing on the Hindu conception of Nature*[3] points out how all nature gods are strongly

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3 Encyclopaedia of Religion and Ethics. ed. by Hastings. Vol. IX. p. 229.

anthropomorphic. "Perhaps in no other early religion is the 'natural' element so clearly revealed, or the material origin so little obscured by passing into the divine." Sir S. Radhakrishnan sees the physical origin of most of the Vedic gods. He discusses further how in "the conception of Rta, there is a development from the physical to the divine."*[4] Again, "the Maruts are the deifications of the great storms so common in India, when the air is darkened by dust and clouds, when in a moment the trees are stripped of their foliage . . . . and the rivers are lashed into foam and fury.*[5] Sir S. Radhakrishnan says how with the advancement of thought from "the material to the spiritual, from the physical to the personal"*[6], it was possible to conceive of abstract deities. Rasa-speculation in Indian Alamkara has been looked upon for the last thousand years, as if, it is purely abstract and metaphysical. But abstracting is only intelligible when it is rooted in concrete and substantial basis; and metaphysical analysis is little else than an extension of physical speculations.

In "Religion and Philosophy of the Veda and Upanishads" (Harvard University Press, 1925) Prof. A. B. Keith discusses at length the evolution of the nature gods and abstract deities. Prof. Keith accepts the broad division of nature gods from the standpoint of (a) anthropomorphism (b) theriomorphism and (c) animalism and abstract deities. On p. 58, Keith writes, "The degree of anthropomorphism exhibited by the Vedic deities is extremely variable. In some cases, the active element is constantly present, and the view taken may be set down as almost animalistic. On p. 59, Prof. Keith analyses the concept of the Vedic god, Indra. Though Indra is "primarily in all probability the thunderstorm, which brings down the rain to earth, one of the greatest of India's natural phenomena", he is "a god who has in considerable measure been emancipated from his connection with the phenomena, which produced the conception." In discussing great aerial gods in ch. 9, Keith gives first place to Indra. In p. 126, Keith writes, "His connection with the sun and the fire suggests his fiery character. But the

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4 Indian Philosophy. Vol. I. p. 79.
5 Indian Philosophy. Vol. I. p. 88.
6 Indian Philosophy. Vol. I. p. 89.

myth of the slaying of Vrtra, which is the great deed of the god, is not doubtful in sense. It takes the form of the slaying of the god with the aid of Maruts and of Vishnu, or without their aid, of a serpent which was lying on the mountains, keeping in with its coils the waters of the streams. The flood of the waters flows then swiftly to the sea, and at the same time the light shines forth. The god strikes Vrtra on the back, or smites his face, or pierces his vital parts. In p. 61-2, Prof. Keith arrives at the general conclusion that "most of the Vedic nature deities are normally conceived as anthropomorphic."

Sir S. Radhakrishan in his analysis of the hymns of the Rg-veda*[7] refers to the remark of Lucian. "What are men? Mortal gods. What are gods? Immortal men." Following Max Muller and A. B. Keith, S. Radhakrishnan speaks of Indra as "the god of the atmospheric phenomena, of the blue sky. He is the Indian Zeus."*[8] "His naturalistic origin is clear. He is born of waters and the cloud. He wields the thunder-bolt, and conquers darkness. . . . . Gradually Indra's connection with the sky and the thunder-storms is forgotten. He becomes the divine spirit, the ruler of all the world and all the creatures . . . . . The god of the thunder-storm vanquishing the demons of drought and darkness, becomes the victorious god of battles of the Aryans in their struggles with the natives."

Sir S. Radhakrishnan writes*[9] while discussing the theology in the hymns of the Rg-veda,*[9a] "The religion of the undeveloped man, the world over, has been a kind of anthropomorphism . . . . . Naturally we project our own volitional agency and explain phenomena by their spiritual causes. We interpret all things on the analogy of our own nature and posit wills behind physical phenomena . . . . . It is a sort of polytheism where striking phenomena of nature, of which India is so full, are deified. . . . . He hears the voice of god in the tempest and sees his hand in the stilling of the wave. . . . . Naturalism and anthropo-

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7 Indian Philosophy (Allen and Unwin) 1948. Vol. I. p. 85.

8 For an analysis of the naturalistic origin of Zeus, see Pre-historic Religion—E. O. James.

9 Indian Philosophy—Vol. I. p. 73-4.

9a Dr. Raja in his lectures on the Vedas does not fully accept this anthropomorphic interpretation of the Vedic gods.

morphism seem to be the first stages of the Vedic religion."

Looked at from the standpoint of tathya, it is similarly possible to find out the elements, which entered into Mother worship, a cult which spread throughout India. It has been pointed out by a school of anthropologists and sociologists that the cult with all its heterogeneous and theological fabrications may be regarded as a contribution to the complex texture of the Hindu religion and culture, mainly, if not solely, by the pre-Aryans, or the non-Aryan aborigines. They hold that the major portion of what is known to-day, as the Sakti-cult, or the Mother cult of India, developed when the social, cultural and religious admixture among the Aryans and the aboriginal non-Aryans, was almost complete. The Vedic religion, they contend, is characterised by a predominance of the male gods, where mother goddesses may be said to be almost conspicuous by their absence. This, they hold, is mainly due to the prevailing patriarchal system in the Indo-Aryan society. Some again have held that traces of the mother goddess as a consort of the father god (Siva) are found in the Indus Civilisation, by which is the probable pre-Aryan civilisation hypothetically constructed on the finds of Harappa and Mohenjodaro. Accepting this working hypothesis, that there existed at least in some parts of India, a rich pre-Aryan civilisation, it has been suggested that the nucleus of the mother goddess is to be found in female figurines, some supposed to be images of the Earth-goddess, and some the protoform of the later wrathful goddess—Mother Kali. About the supposed Earth-goddess, it has been said, by Sir John Marshall, "Now, it is well known that female statuettes, akin to those from the Indus Valley and Baluchisthan have been found in large numbers and over a wide range of countries between Persia and the Aegean, notably in Elan, Mesopotamia, Transcaspia, Asia Minor, Syria and Palestine, Cyprus, Crete, the Cyclades, Balkans and Egypt". (Mohenjodaro and the Indus Civilisation. vol. I. p. 50). The obvious suggestion is that this probable mother goddess of the Indus valley presents no isolated history of Mother worship, but indicates the existence of a widespread religious belief.

It will be hazardous under the existing conditions of our knowledge to assign to that hypothetical non-Aryan civilisation the origin of the Mother Cult of the Indo-

Aryans. Possibly, the matriarchal structure of society had a great deal to do with the development of the religious consciousness and practices, gathering round the Mother Cult. No body will be so orthodox as to refuse recognition of the contribution of the aboriginal and other pre-Aryan races to the development of the Mother Cult of Hindu religion.

From the point of view of the evolution of Mother worship, the most important goddess seems to be the Earth-goddess, who has been invoked as the "Great Mother". It has to be noted that when Mother Earth is invoked or entreated, she is seldom praised alone, but is inseparably related with Father Heaven (Dyaus), yet it has to be admitted that the greatness and grandeur of Mother Earth commanded reverential praises from her sons, with whom the offering of song was real worship. "Great is our Mother Earth" (Rig-veda. I. 168.33) was the exclamation of the Vedic poets. Father Heaven and Mother Earth were invoked to bestow on man a luxuriant growth of crops, food and riches ; they were invoked to redeem them from all great sins and also to vouchsafe prosperity, happiness, valour, progeny and longevity. They were entreated to protect the people in war, and it was added, "Let not Mother Earth get angry with us at any time". All motherly feeling, tender affection, generosity of heart and forbearance were attributed to Mother Earth, of whom the poets were proud to be the children, and the vastness, variety, resourcefulness and fertility of Mother Earth find innumerable patterns of expression. A further development of this idea of Mother Earth is to be found in the hymn to the Earth of the Atharva-veda (12.1.1-18), where it is said, "Truth and greatness, the right and the formidable, consecration, penance, Brahmin (Supreme) and sacrifice sustain the Earth ; . . . . . She (the Earth) bears the herbs of various potency—let the Earth be spread out for us, be prosperous for us. On her are the ocean, the rivers—the waters ; on her all food and plough-fields ; on her flourish those that breathe and stir ; . . . . . let that Earth grant us all prosperity. The immortal heart of this Earth, covered with truth, is in the highest firmament—let that Earth assign to us brilliance, strength, in highest royalty. On her the circulating waters flow the same, night and day, without

failure—let that Earth yield us milk, then let her sprinkle us with splendour. . . . . Earth is Mother, I am Earth's son . . . . Thou hast become great, a great station, great is thy trembling, stirring, quaking; great Indra defends thee unremittingly. Do thou, O Earth, make us shine forth as in the aspect of gold: let no one soever hate us".

The idea of the Sky-Father and the Earth-Mother may, however, be said to be a common feature of all the ancient religions. Fertilising of the Earth-Mother by the Sky-Father through the rains is a common belief, acquiring a religious significance almost from the dawn of human civilisation. It is not surprising that Kamakhya (with Cherapunji in the neighbourhood), has been called the yoni-pitha.

In the Aitareya Brahmana (8.5), the Earth is identified with Shri; in some of the later upanishads also, the Earth has been identified with the goddess Shri or Laksmi, the goddess of harvest and fortune. As the goddess Shri, the earth has been praised as the sovereign goddess, and homage has been paid to her. In the Puranic literature, the earth has frequently and variously been described as a power or sakti, associated with Visnu (cf. Bhu-devi). In the sculptural representation of the Gupta age, Visnu seems to retain something of the old Vedic Sun-god, and Shri and Bhu may stand for two aspects of the Earth-goddess, the aspects of prosperity and productivity.

In spite of the myths and legends that shroud the origin of Durga in the Puranas, and in spite of the philosophic grandeur she acquired, the paraphernalia of her worship that are prevalent in India—and particularly in Bengal—betray an amalgam of the Puranic goddess with the Earth-goddess. To be brief, only a few striking features may be mentioned. The first is that the annual worship of the mother goddess in her various aspects, begins in autumn, which marks the beginning of the harvest season in Bengal. To the common run of people in Bengal, the goddess Durga is popularly known as the autumnal goddess. In the autumnal worship of the goddess, her first representative is the branch of a bilva tree, in which the goddess is to be first awakened. In the next stage, the representative of the goddess is the Navapatrika, or something like a female

figure, made with a plantain tree and eight other plants and herbs. In the worship of this Navapatrika, hymns are sung in praise of all the plants and herbs separately, identifying the mother goddess with each of these plants and herbs. The Mother has often been worshipped as one with paddy (dhanya-rupa), the staple food of a substantial portion of the Indian sub-continent. An epithet of Durga is Shakambhari, which means, "the herb-nourishing goddess". She is worshipped also as Annapurna or Annada, which means the goddess of food. During the spring, she is worshipped as the Spring goddess (Basanti Debi). In the autumnal worship of the goddess in the form of Laksmi, the goddess of harvest and fortune, the Navapatrika is taken in some parts of Bengal, as the best representative of the goddess and, as a matter of fact, is worshipped as the goddess herself. All these will go to prove how the Mother, in later times, was identified with the harvest goddess and the goddess of fertility, who again is nothing but a particular aspect of Mother Earth.

It should have been noted that Prithivi is not the only mother goddess in the Vedic literature. The other prominent mother goddesses in the Vedic literature are Aditi, Saraswati Shri, Debi, Ratri, Ambika, Uma and Durga. It is generally supposed that the wide-spread prevalence of mother cult in Eastern India is to be accounted for by the presence of the non-Aryan matriarchal society in these countries. Mother worship and Sakti cult are hardly Vedic. These are to be traced to the non-Aryan structure of society, and the honourable place of women in it.

Whatever may be the value of this anthropological finding, there are other evidences in support of this contention. An analysis of the evolution of religious thought*[10] of man indicates that things which are socially valuable and of great utilitarian interest, gradually come to acquire almost a religious sanctity. The social mind grows and develops, by centering itself round certain concepts. This, in its turn, comes to acquire a sacredness, an unimpeachable authority as in religious practices. There is a clear evolution of religions. The emergence of the mother cult in India can

10 Comparative Religion—Bouquet (Penguin).

perhaps be explained, if it be remembered that in non-Aryan society, polyandry was widespread. The father being very often unknown, the children were largely dependent on mother, and were known by her name. The children being dependent on mother, the mother came to be looked upon as the centre of society. Some men again think that the economic life of these non-Aryan tribes was exclusively dependent on agriculture. It is well-known how women played a very big part in sowing seeds, harvesting, and winnowing. This again might have led to the great importance of women, and the rise of mother cult in primitive society.*[11]

What seems to be beyond doubt is that roughly between the beginning of the Christian era and the tenth century A.D. many local and indigenous goddesses pushed themselves from the social sub-strata to find a place in the Hindu pantheon, and by a process of generalisation, both religious and philosophical, were fused together and treated as aspects of the one universal mother goddess. It is not, therefore a fact, as is sometimes wrongly conceived, that the many mother goddesses are later emanations from the one mother goddess; on the contrary, the one mother goddess of the Puranic Age, seems to be a consolidation of the many mother goddesses—a consolidation brought about by the philosophy of Sakti.

This is the standpoint of tathya. But in the philosophy of Sakti, we find the standpoint of tattva. In the primitive condition of society, the mother held the most important position; and thus the cosmic mother became the most important deity. In India, from the age of the Indus Civilisation of Mohenjo-daro and Harappa down to the present time, the father God is represented by the linga (the male symbol), and the mother Goddess by the yoni (the female symbol). This representation of Siva-Sakti by the linga-yoni is a popular religious practice in India, and in most of the ancient and modern temples of Siva, the twin are worshipped in their symbolic representations. In the Tantra literature, (both Hindu and Buddhist), the Lord (Bhagavan, the male deity) is symbolically represented by a white dot (sweta-bindu), thus suggesting the likeness with semen, while the Creatrix (Bhagavati, the female deity) is

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11 Social Evolution—Gordon Childe.

represented by a red dot (shona-bindu), to suggest the analogy, with the menstrual blood containing the ovum.

From the speculative side, it was observed that everything that existed, existed by virtue of its power or powers. So God, who exists as the Creator, preserver and destroyer of the universe, must possess infinite power through which He creates, preserves and destroys the universe. In fact, His very being presupposes infinite power by virtue of which He Himself exists. This belief in the power of God is a universal belief; but what is important to remember is that this power or universal energy is something like a female counterpart of the possessor of this power. This power or sakti, being conceived as a counterpart of the possessor of Sakti, came to be regarded as the consort of the possessor. This is because not only among the Saktas (believers in Sakti in whatever form as the supreme deity), but in almost all other religious sects—the Saivas, the Sauras, the Ganapatyas and the Vaisnavas,—an important place is occupied by Sakti. There is seldom a god or a semi-god, or a demi-god of India of the Puranic Age, for whom a consort has not been conceived as the inseparable Sakti. The same has been the case with all the gods, the semi-gods and demi-gods of later phase of Mantrayana Buddhism.

A strong belief in the philosophy of Sakti, has brought about a popular synthesis among contrary philosophical standpoints of Samkhya, Vedanta, Vaisnavism and Tantricism (See also Chs. IV and V). It was thus possible to make a synthesis of Patanjala standpoint and Pratyabhijna analysis from the standpoint of Sakti. But for the philosophy of Sakti, it would have been impossible for a believer in Advaita standpoint like Abhinavagupta to interpret the typically dualistic Patanjala standpoint of Bharata. (See also Chs. VI and IX). The Samkhya speaks of Purusa and Prakriti as two independent and ultimate reals, whose interaction is, in fact, mere attribution resulting from the accidental contact of the two. In the Puranas and similar other popular religious literature, Prakriti is plainly conceived as the female counterpart of Purusa, and as such the two reals have been practically identified with Sakti and Siva of the Tantras. Just in a similar manner, the principle of maya (illusion) of Vedanta has been conceived as the Sakti of Brahman. These pairs have again been identified with Visnu and his Sakti, Laksmi

or Sree, with Rama and Sita, and still later, with Krishna and Radha. Thus in the popular religious belief of India, Siva-Sakti of the Tantras, Purusa-Prakriti of Samkhya, Brahman-Maya of Vedanta, and Visnu-Laksmi, Rama-Sita and Krisna-Radha of Vaisnavism all mean the same thing.

This is the the philosophy of sakti, or the standpoint of tattva. This philosophy of Sakti is clearly suggested by two passages in the Brihad-aranyaka Upanishad (I. iv. 1, 3), where it is said that in the beginning was the Cosmic Being as the Atman (Soul) in human form, who could never feel happy (i.e. enjoy himself through any process of self-realisation), for He was all alone. So He desired a second to Him. His being was something like a neutral point (See Chs. IX and X), where the ultimate principles of the male and the female lay unified in a deep embrace, as it were. This unified being divided himself into two—as the male and the female which formed the first pair, and all the pairs of the universe, are said to be replicas of this original pair. These passages of the Brihad-aranyaka Upanishad have been extensively made use of in the Puranas, in the Tantras, as also in the later Buddhist and Vaisnava Sahajiya schools, in which the idea of Sakti played an important part. Whatever has been created in this phenomenal process, has been created from the union of the two—energy and matter, the consumer and the consumed. They represent the two aspects of the one non-dual truth—one internal and the other external,—one illuminating, unchangeable and immortal (amrita), and the other obstructive, gross and perishable; the one the cause-potency and the other the effect potency. In the Saiva and Sakta tantras, prana-rayi of the Prasna-Upanishad (I. 4), or agni-soma stand for Siva-Sakti—the primordial male and female (See also Ch. X).

It should be distinctly understood that Rasa enjoyment always presupposes the philosophy of Sakti. No enjoyment is possible without Sakti. (See Ch. IV): There are clear indications that Bharata himself was aware of the place of Sakti in Rasa realisation. The Sadhaka by steadfast meditation focusses the attention on Krisna or Kama. These become manifest and are held fast in the forehead of the sadhaka. Krisna murti becomes of the nature of sthayi-bhava. So it follows that sthayi-bhava, which underlies all Rasa-realisa-

tion, is the result of Sakti-sadhana.*[12]. Through this sakti-sadhana, the anandamsa of the soul manifests itself.

It should be noted further that Bharata is referring to the part played by Sakti, when he speaks of Rasa-enjoyment as the enjoyment of different ingredients, like honey and spice, which enter into the making of soups and drinks. In soups and drinks, the presence of each of these ingredients is felt, over and above its general taste. It is because there is the presence of Sakti in this varied and distinctive flavour of each of these different ingredients. But Brahmananda is unalloyed pleasure, purest delight. This delight is not variegated, because sakti, which colours and makes manifold the One, is absent (See Ch. III). Rasa-enjoyment is not through the renunciation of Sakti ; it is always through a deep embrace with Sakti. This Sakti is of the nature of Visuddha-sattva. It will be seen throughout Chapters IV and V how the concept of Visuddha-sattva has dominated Indian Rasa speculations.

The way of Rasa-realisation is not the way of renunciation or vairagya, but is essentially a line of transformation, transmutation and sublimation. It is for this that there is a place for Sakti in Rasa enjoyment. Sthayi-bhava and Visuddha-sattva, the two cardinal tenets in Rasa analysis (See Chs. II and XI for sthayi-bhava and Chs. IV and V for Visuddha-sattva) as also the analogy (referred to by Bharata and accepted by all later Alamkarikas without exception) of Rasa as very similar to panaka-rasa, all point to the acceptance by Bharata of the philosophy of Sakti, without which Rasa enjoyment would have been impossible.

Looked at from this standpoint, it will be seen that it is possible to arrive at the roots of speculative thought of the ancient Hindus. But these roots are held fast in the world of reality. A clear analysis will reveal that this mode of thinking characterises not merely theological speculations, but almost all branches of philosophic thought. Man naturally proceeds from experience in the everyday world of reality, and passes on to the realm of speculative thought. These two worlds are not so remote and separate, as they are

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12 For a good exposition of Sakti-sadhana, centering round bsakti, Dr. Bhagavati Prasad Sinha's Rama-bhakti me Rasika Sampradaya (Balarampur) may be consulted.

sometimes supposed to be. These interpenerate each other, so much so that it is impossible to understand one without knowing the other.

The aim of the present thesis is to explore the world of reality, the field of tathya, on which rests the Rasa tattva of the ancient Hindus. It will be seen how deeply and thoroughly had Bharata been influenced by Indian Ayurveda. This thesis also attempts for the first time to arrive at a generalised aesthetic theory of Rasa, and to find out its essence and philosophical background (Chs. IX and X). In the last chapter, an attempt has been made to show how these two lines of speculation, the tathya about Bharata's very great indebtedness to Ayurveda (Chs. II, VI, VII, and VIII) and the standpoint of tattva (Chs. IV, V, IX and X) are essentially linked up, and the two together present a complete and adequate theory of Rasa.

III

One of the most deep-seated instincts in man is to see in the world of reality the manifestation of something, which lies beyond it. It is useful to remember this at the very outset; for it might appear revolting to many orthodox scholars that Rasa of the mind is essentially the same as Rasa of the body. It should be noted on the other hand, that such a line of thought, instead of appearing remote and antique, was part of the speculative thought-structure of the ancient Hindus. This is what is known in the Puranas, as divi-arohana, or ascension of ordinary ideas to high heaven, or the realm of speculative thought.*[13]

Just as god appears in the world as man, so also good man by a reverse process, or pratiloma kriya, is being transformed into god. There are many instances in the Vedas, where good and generous man is invested with a godly life. The logic of this pratiloma analysis seems to be as follows. At the beginning, good men are worshipped and adored; but they are no more than man. In the next stage, he attains the

[13] For an analysis of Assumption and Ascension, see Dr. J. Bernard's article in Encyclopaedia of Religion and Ethics. Vol. 2, p. 151-2.

state of godliness. Last of all, he becomes a luminous star in the heavens. So Indra was at the beginning a man; then he becomes a god; and in the last place, he became the sun. It is difficult to give any rational interpretation of many of the Rk-vedic suktas about Indra, unless such an interpretation be accepted. After the ascension into the heavens from the earth, the qualities of man, god and luminous planet are intermixed with one other, making it extremely difficult to give any interpretation from any one particular standpoint. Indra is worshipped as man, god or a luminous planet; or all these concepts in varying proportions and shades intermix with one another, making the concept of Indra extremely complex. So also Krishna is a mortal man; and Krishna is god; and Krishna is the sun. Dhruba is a man; he is also a luminous star. Vishnu granted Dhruba a boon that his mother should become a luminous star, and exist for an equal period in the sky with Dhruba. Dhruba himself was granted the boon that he was to live above all the seven wise sages, who have been changed into stars. The Vishnu-Purana writes,

Saptarsinam—asesanam ye ta Vaimanika Sura.

Sarvesam—upari sthanam tava dattam maya Dhruba. (I. 12, 92, 94). The Visnu-Purana calls this the ascension of Dhruba to the heaven.

Dhrubasya arohanam divi (I. 12. 101).

To a careful reader, there are traces of this divi-arohana even in Bharata's Natya-sastra. It should be noted that the Sukla-Yajur-Prati-Sakhya from Adhya I. Sutra, 130 to Adhya VIII. Sutra. 30, discusses swara, varna, akhyata. In Adhya, VIII, Sutra. 31, the "varna-devata" or the presiding deities of the different colours are enumerated. The Sukla-yajur-Prati-sakhya, 8.32, writes, "agneya kantha" meaning thereby that the presiding god of the different varnas, arising out of Kantha, is agni. So, Niriti is the presiding deity of the varnas, arising out of the root of the jivha; and soma or the moon is the presiding deity of those varnas, which proceed out of the lips (Ibid. 8.37).

Immediately after this, in 8.49, the gotras of the different padas and in 8.51, their devatas are named. All these clearly point out that the philosophic outlook of the Hindus, wants to discover under all phenomenal changes, the ruling principles. This standpoint characterises Indian

thought from time immemorial. The presiding gods of varna, swara and pada were conceived as early as the Upanishadic age; but the seeds of such a line of thought can be traced earlier still. The Rk--veda enjoins worship of Mitra, Varuna and Dyaba-prithivi as personified deities, and imagined the presence of a living spirit as permeating all nature. It became an instinct with primitive man to offer homage to these deities, presiding over all natural phenomena. This passage from the physical to the metaphysical, from the material to the spiritual, from the world to the ruling principle governing it, is a characteristic trait of Indian mind. This standpoint is of great significance in the understanding of how in Rasa-speculations concepts which are purely physical and physiological in origin, were transferred to the metaphysical and psychical plane.

It will be remembered that Bharata in Ch. 6. Slokas 44-5, speaks of following presiding deities of the eight rasas. These are,

Sringaro Visnu-devatyo Hasya Pramatha—daivata.
Rudro Rudradhidevasca Karuno Yama-daivata.
Vibhatsasya Mahakala Kaladevo Bhayanaka.
Vira Mahendradeva syad-adbhuta Brahma daivata.[3]

Sarangadeva in Sangita-ratnakara (Adyar ed.) vol. I. p. 96 similarly speaks of the presiding deities of the seven swaras. Sarangadeva writes,

bahni-brahma—saraswatya sarva—sreesa—ganeswara.
sahasramsu riti prakta kramat—sadjadi—devata..[4]

Bharata's enumeration of the presiding deities of the different Rasas differs slightly from the enumeration of Sarangadeva. But the conformity more than the difference is of very great interest; for it clearly indicates how deeply the concept of divi-arohana had permeated Indian thought.

This line of speculation, which looks at god as a glorified man, or at man as a diminutive god, seems to knit together the speculations of Alamkara and Ayurveda. In the speculations of early man, the inward is inalienably associated with the outward; just as the outward is essentially the same as the inward. There is nothing wrong in such a standpoint.

In the Gifford Lectures for 1891, Max Muller discusses

this question of the divine and the human relations.*[14] In p. 353, he discusses the principle of apothesis. "This idea of apotheosis or deification of man, as it meets us in many parts of the world, may seem very strange to us..... It is to all intents and purposes a transition in alterum genus. Nay, if there are two genera, which seem completely to exclude one another, they are those of gods and men. ..... Yet from very early times we saw how both Greeks and Romans had accustomed their minds to the idea, that a man may become a god. That gods may assume the form of man, and even appear to man disguised in human shape, is more intelligible. .... But to conceive that human nature could ever be changed into divine nature, requires an effort that seems at first" impossible. In p. 364,*[15] Max Muller discusses the three roads leading to the discovery of something divine in man in ancient Greece.

In p. 364 of his "Anthropological Religion", Muller discusses the three roads leading to the discovery of something divine in Man. Confining his attention to Greece, he finds these three roads to be (1) ancestor worship, (2) Mythological belief in human heroes, as the offspring of Zeus, and (3) the third road started from a belief in divine powers, called Daimones. In the speculations of early man, the physical and the metaphysical are one ; the inward is inextricably associated with the outward.*[16] It will be seen throughout the present thesis how in Rasa speculations, a purely physiological and pathological standpoint is effectively used by Bharata to explain the intricacies of psychological evolution. It might almost be said that there is a parallel to this divi-arohana in Bharata's Rasa analysis. Bharata must have been unconsciously thinking of some such concept, when a purely physiological and pathological standpoint was used to explain the nature of aesthetic enjoyment. A corroborative evidence in this direction is to be found in Bharata's analysis of the adhidaivata of the different Rasas.

A further proof of Bharata's awareness of this divi-arohana seems to be noticeable in his recognition that

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14 Anthropological Religion—Muller.

15 Ibid. p. 364.

16 The Idea of the Holy—Otto Rudolf (London. 1943).

Rasa-enjoyment is essentially an enjoyment of Sattva. This is the considered opinion of all Alamkarikas, and writers on Rasa. Rasa enjoyment, which is physical and physiological in origin, is sublimated into an enjoyment, which has affinities with the enjoyment of Brahman Himself (Sahitya-Darpana. III. 2). There is no denying the fact that the Rasa-enjoyment is lokuttara ; while Rasa of the body is confined essentially to this loka. But this is to be explained from the standpoint of avatara-tattva, a reverse process of divi-arohana-tattva. In p. 354 of his "Anthropological Religion", Max Muller discusses the underlying unity of the principles involved in apotheosis of man, or apanthroposis of god. Both are attempts at bringing the two worlds closer together. Prof. A. S. Geden*[17] discusses how some nature gods are the result of the deification of notable men and women of the present or past ages. It is, as it were the nature of that Perfect Being is momentarily flashed on the surface of the purified sattva of the reader and the audience. The divi-arohana tattva, if Rasa enjoyment be looked at from the standpoint of bodily rases and dhatus, or the avatara tattva, if Rasa enjoyment be looked at from the standpoint of aprakrita visuddha sattva (Chs. IV and V), will explain how it is that a speculation which began purely on the laukika plane was gradually admitted to the precincts of high philosophy. Of these two, the aprakrita visuddha sattva standpoint demands closer scrutiny, for it appears that Bharata himself favoured this interpretation of Rasa. It is evident from his repeated references to visuddha sattva as characterising Rasa enjoyment (ch. 7. p. 95 Banaras ed.). It must not be understood thereby that Bharata was not aware of the divi-arohana tattva. This is clear from Bharata's analysis of the adhi-daivatas of the different Rasas. In fact, there is not much of difference between the two standpoints, one being complementary to the other.

IV

A fact, which has to be carefully remembered, and which set the present writer on the quest of the background

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17 Encyclopaedia of Religion and Ethics. Vol. IX. p. 229.

of Bharata's Rasa speculations, is how it is that the same word "rasa" has been used in both Alamkara and Ayurveda. This is particularly important, because the philosophy of Indian grammar has always discouraged indiscriminate formation and use of sound to signify similar or cognate sense.*[18] In other words, Indian grammar would not have permitted the use of the same word, rasa, in both cases, had not there been a fundamental unity of outlook.

In analysing the concept of Sabda-artha, it is necessary first of all, to find out the philosophy of nada. This nada is the first causal sound; this is the logos; this is the "word" in the Bible. Siva-Durga, Brahma or Narayana are all transformations, and made out of this first causal sound or nada. The Tantras speak of this nada as Kamakala, Kali or Kundalini. The Samkhya calls this the Prakriti. The Nyaya-Vaisesika calls this paramanu, without death or decay; the Purva-Mimamsa calls this apurva; and the Upanishads or the Vedanta speaks of this as prajna, avyakta or Iswara. This is nada Brahman or the eternal sound.

The Brhajjavala Upanishad speaks of the five faces of Siva. It is held that five mahabhutas, and five primal colours proceed out of these five faces. The creative forces are Agni and Soma, or the Sun and the Moon (See ch. X). The Brhajjavala Upanishad writes, "Sivagnina tanum dagdhva saktisomamritena ya". Siva burns everything to ashes; but Sakti brings all back to life by drenching them with nectar.

From the standpoint of the emergence of sound or nada, it should be noted that sound becomes first manifest in the anahata stage. This is the result of unimpeded vayu. This is from the face of Siva, known as tat-purusa. The vija sound at this stage is "a" sound. The vija mantra of this stage is "u" sound. This is the manipura cakra. The next stage in the formation of sound is sadyajata. The bhuta corresponding to this stage is the prithivi, and its cakra is mula-dhara. The vija mantra of this stage is "ma" kara. It is at this stage that the primal sound prepares itself for manifestation. The fourth stage is the stage of Nada itself. This is presided over by Vamadeva. This takes place at the swadhisthana cakra. The mukha which was turned eastward

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18 Linguistic speculations of the Hindus.—Chakrabarti (Calcutta University 1933)

in the tat-purusa, south-ward in the aghora, westward in the sadyajata, is now turned northward in the vamadeva. Here for the first time, Nada manifests itself.

But this Nada must pass further through the stages of bindu and Kalā before it enters Kalātita. At the bindu stage, Iswara is the presiding deity. The Yoga philosophy holds that disturbed vayu in different parts of body, produces sound. So all sounds are the result of disturbance; and this takes place primarily at the Swadhisthana stage.

Nagesa in the Manjusa, p. 171 has made an attempt to explain the origin of vak with reference to cosmogony. After the annihilation of the cosmic world, accompanied by a complete cessation of all actions, the creative function (maya), he maintains, is finally absorbed in the infinite consciousness. When the Supreme Being feels the necessity of creation, His potentiality takes the form of a bindu —a subtle point retaining in itself, immense power, and combining the three gunas. This is, in reality, an inexhaustible source of energy (sakti-tattva). The unconscious part, or inertia is called bija, the part representing a mixture of both cit (consciousness) and acit (unconsciousness) is known as nada (sound), and the intelligent element generally goes by the name of bindu. Regarded as the ultimate source of all forms of vāk, this nada is called sabda-Brahman. The tantrika descriptions of vāk, as are to be met in the Sarada-tilaka and other treaties, have a striking similarity with this view. Bindu, nada and bija are all said to represent the different aspects of the one and the same thing. It is further stated that they stand for the trinity of godhead, having its manifestations in fire, in the moon and in the sun. In accordance with the Tantrika conception, bindu is a symbol of the seminal principle, while nada means a dissemination of energy (Sakti), and it is out this combination that the world is said to have been created.

It should be remembered that this evolution of sound may further be looked at from the standpoint of sphota. The sphota-vadins hold that at the background of all sound, there is one changeless, indivisible, sphota without any krama. Pronounced sound is only representative of it. This being one and changeless without any mutation, is sabda-brahma. But it must not be forgotten that though at the background of sabda, there is one changeless sphota, on the plane of

ordinary existence, this changeless sphota undergoes changes, and gives rise to other sphotas. The nitya-sphota may be without any krama. But it is possible to find a sequence in the dhvani, which proceeds out of this nitya-sphota. The unmanifest stages of this emerging sound, are known as (1) para, (2) pasyanti, and (3) madhyama. The stage where sound has already manifested itself, is known as (4) vaikhari.

This classification of vāk into four different kinds, is to be met also in the Rk-veda, I. 164.45. This Rk. speaks of four different kinds of vāk, though it does not definitely mention their names, and it distinctly lays down that it is the last and fourth form of speech, which is spoken by men, the other forms lying latent, i.e. too subtle to be uttered by our vocal organs. Patanjali has explained catvari vak-parimita padani as what refers to the four categories of grammar, namely, noun, verb, preposition and particle (Mahabhasya. I. i. 1). But later grammarians, like Bhartrhari and Nagesa as well as philosophers like Gaudapada and Sayana found in this particular expression a clear reference to the four well-known divisions of speech, viz. para, pasyanti, madhyama and vaikhari. Guha nihita, as explained by Nagesa, seems to be quite in agreement with the tantrika point of view. Guha means, he holds, the three innermost parts of the body, namely muladhara, navel region and the heart (Manjusa. p. 182), and he goes on to say that the first three types of speech are not comprehensible to everybody. The Yogins with their inward vision revealed, are only competent to realise these mystic forms of speech. A grammarian of the type of Patanjali and Bhartrhari is also supposed to have visualised these subtle things by dispelling the darkness of ignorance through the aid of their illuminating knowledge of sabda-sastra. The vaikhari is, however, distinguished from the rest by being perfectly audible, and capable of being expressed through the medium of letters. This is the popular form of speech current in human society. It is at this stage that there is a split between sabda and artha.

Sabda and artha are so closely connected with each other that one cannot be conceived without the other. While describing the mystic way in which the Highest Godhead is united with His Supreme power—a union which is often represented as the association of parama purusa with parama prakriti, or that of Siva and Sakti, Kalidasa could not think

of a more appropriate similitude than the relation between sabda and artha (Raghu-vamsa. 1.1.)

What does the utterance of a word bring with it? When a word is uttered, says Bhartrhari, three things, namely, the particular word, the intention of the speaker and the object that is denoted, are all comprehended at a time (Vakya-padiya. 3.1). A sound that does not fulfil this condition, i.e., fails to present before us this trinity of things, is meaningless. Prof. Dittrich has discovered three elements in a statement; the sound, the import and the actual fact. Unless we recognise some sort of connection between the two, no logical account for the derivation of meaning from a word can be given. Bhartrhari has found in such a relation the fundamental solution of why things are invariably signified by their corresponding words.

Various are the ways in which different schools of Indian thought have sought to explain this relation. Let us first find out the real issues involved in such a standpoint. Some hold that the relation between word and thing is permanent or natural. They are the Mimamsakas and the grammarians. Their argument is that this relation seems to be eternal, as no author of it is mentioned in the scriptures. The Naiyayikas and the Vaisesikas on the other hand, look upon this relation as conventional (i.e., the outcome of Sanketa), or as the creation of divine volition. Some again (and Punyaraja is one among them) are of opinion that the relation between sound and sense is just the same as exists between the cause and the effect, manifestor (grahaka) and manifest (grahya) and so on. Some have made no distinction between speech and thought, i.e., take word and thing as convertible with each other. A reciprocality of causal connection, sambandha—samuddesa has also been detected between word and meaning. A climax was, however, reached when sound and sense were declared to be essentially the same. The question how words come to be invested with acquired meaning (not from the standpoint of the Dhvanivadins), will be discussed in Ch. II.

The grammarians have analysed at length this relation between sabda and artha. The view of Vyadi, as alluded to by Punyaraja under Vakya-padiya I. 26, is that there is no author of the relation that exists between words and the objects denoted by them. The grammarians seem to have

gone a step further than the Mimamsakas by insisting also on the eternality of meanings. The Mahabhasya has started with the dictum that words, their meanings and the relation between them are all permanently fixed, i.e. eternal. The eternality of relation has been stated in clear terms by Patanjali—nityo hyarthovatam-arthairbhi-sambandha (Mahabhasya. I. 1.1). As to how this kind of permanent relation comes under one's congnition, it is said that the object for which words are expressly used, constitutes in itself a sufficient proof to show that the association between words and their meanings cannot be anything but natural and permanent. If there were no such relation, i.e. if sabda and artha were incapable of being brought together by a natural affinity, no one would have ever felt the necessity of using words for the sake of communicating his thoughts to others.

It follows that Bharata must have been keenly aware of the relation between sabda and artha. It is particularly so, because Patanjali seems to have deeply influenced Bharata's outlook (See ch. VI). It is useful to remember that an exactly similar position is also held in the Abhidhamma system. In Pali, sabda means a sound or a word, and artha means a concept or matter, or in other words, the former is a sign that signifies the latter. Pannati (Sk. Prajnapti) which means both name and notion, or term and concept is of several kinds. There is a two-fold derivation of the term, pannatti; "it is either that which makes known or presents the thing denoted before one's mind (pannapatiti) or that which is made known (pannapiyatiti). It is therefore, a term, which has combined in itself the double aspects of pramana and prameya of the Hindu philosophy. It is both the means of knowing and the object knowable. In the Abhidhamma, two classes of pannatti are found, namely sabda-pannatti, and attha-pannatti. The former is the same as nama-pannatti. Sabda-pannatti is significantly so called inasmuch as it renders the intended sense intelligible to others, and attha-pannatti is so called as it becomes cognisable to others by means of a sign or a word. It appears that the Buddhist philosophers like the Hindus, held that there is a correlation or interdependence of these two kinds of pannatti, between word and meaning.

The Tantras are equally emphatic on this indissoluble relation between sabda and artha. In the Tantras, Vak is

not only described as the creative potentiality of the Supreme Being, but as one with, or inseparable from, Him. Vak is again, called the first manifestation of cit-sakti, that lies dormant in all beings. The production of sound is explained by the Tantrikas as a kind of Movement (spandana) in the Consciousness, which remains otherwise calm and serene (asabda).

To understand the Tantrika view of sabda and artha, it is necessary to analyse the doctrine of bindu. The Prapancasara, Saradatilakas and other agamas have dealt with this particular topic with considerable thoroughness. It is said that the creative impulse of Parasiva, inseparably united with Para Sakti, takes the form of a bindu—the reservoir of energy in the terms of the Tantras (Sakti-tattva). (Prapancasara. I. 41). Of the three primordial elements (Siva, Sakti, and bindu), recognised by the Tantras it is bindu from which arises, as its first revelation, the subtle form of sound, called nada. From this indistinct and indeterminate, nada-bindu, which has its origin in the internal part of the body, evolves the intellect with its dual aspects of word and meaning (Prapanca-sara. I. 44). Bindu divides itself into three aspects, namely gross, subtle and extremely subtle forms, answering to the three stages, such as bindu, nada and bija. When bindu splits up by the will of God, a subtle and indistinct sound is produced therefrom. This is the first evolution of sound, the primordial sound, Om, called sabda-Brahman by the Agamikas. This has been variously termed ; sometimes as pranava, and sometimes as parā vāk. The meditation on sabda Brahman is held to be a distinct step towards a still higher realisation. One who has a deeper insight into this mystic form of vāk is ultimately blessed with a positive knowledge of the Absolute.

It is difficult to arrive at a precise definition of bindu. One may identify it with the vital element, with "the first seed of creation," or simply with the jivanu (germ-atom) from a biological point of view. In the language of the Tantras, bindu is an extremely subtle entity from which the six pure paths (adhva) follow, and to which they are ultimately reduced. Bindu is the last point in the universal chain of causation.

Bindu, under the influence of maya, is bifurcated into

mind and matter, or sabda and artha. The first product of bindu is nada, which in turn, gets itself divided into the denotative and the denoted, i.e., word and meaning. Vacya and vacaka in their mutual conjunction constitute a vivid parallelism to the eternal relation between para-siva and para-sakti. The six paths that proceed from bindu have, on the basis of word and its denotation, been divided under two groups: (1) mantra (incantation), varna (letter), and pada (syllable or inflected word) and (ii) kala (power), tattva (principle or real entity), and bhuvana (world). The former group represents the different varieties of sound, and the latter those of meanings.

In considering the relation between sabda and artha, the question that naturally rises in one's mind is how the sound uttered by us for the purpose of denoting some object turns out so powerful a symbol as to convey exactly the same sense to others. The question may also be put in a different form : why does a man understand nothing but a pot, whenever he hears the sound ghata? The answer offered by the Tantras in course of showing the significance of the mantras is calculated to throw some light on the solution of the problem. The efficiency of mantras (as are composed of words and matrika-varnas) constitutes an important and cardinal teaching of the Tantras.

Everything has a particular name or samjna, whereby it is distinguished from the rest. There is a natural connection between a name and the object so named. A thing or a person has an inseparable relationship with its or his name. No other than the person, for instance, who has got that name, Hari is likely to respond, whenever the same is uttered. This will go to show the nature of kinship between the two. Naman and namin (name and the person named) are closely related with each other. The later school of Vaishnavism had laid supreme stress on the importance of naman (or bija-mantra), making the devata and his name altogether coincident or identical. Some have gone so far as to eulogise naman as of greater efficiency than the deity himself. The Tantras have also subscribed to the same view by identifying a mantra with its presiding deity (mantradhisthatr-devata). In the Tantrik texts, no difference has been made between a mantra or bija, and the devata that it represents in a mystical way. The relation which a mantra bears to its deity is the

same as vacaka-vacya, i.e. a particular deity is always denoted by a particular bija-mantra. The mantras are not lifeless, and meaningless syllables ; but they are full of potentiality. Every one of them, as the Tantras enjoin, is the living symbol of a deity and an inexhaustible source of power.

Inseparable is the relation in which speech and thought have mingled together. This undivided character of sabda and artha comes to one's comprehension only in a stage of higher spiritual cultivation, when all forms of dualism disappear or merge into an undivided entity. Pure consciousness, in the terms of theological interpretation, presents itself to man in two different modes of internal and external experience. This is why it has been said that sabda and artha are but different aspects of one and the same thing (Vakyapadiya. 2. 31). When sabda and artha are reduced to their ultimate nature, the high walls of convention creating such differentiation break down to pieces. Bhartrhari has, on the basis of this deep-rooted spiritual conviction, postulated a peculiar doctrine of evolution, which sought to explain the whole phenomenal universe as a transformation or vivarta of sabda-brahman, or what is called Logos in Christian theology.

All these will indicate that there is a subsisting relation between the sign and the object so signified, in some shape or other. The existence of this relation, whether natural or conventional, has been clearly brought out by Indian teachers and grammarians. Bhartrhari in Vakyapadiya I, has emphatically asserted that there is a relation between a word and its meaning. Helaraja by writing, Swabhavatah eva niruho na tu purusena nivesita ityartha ,has again emphasized this standpoint. The same position has been strengthened further when he speaks of this relation as fixed by nature. The existence of a connection is sufficiently borne out by the very nature of a word and its meaning.

The subsisting relation between word and its meaning is dominant through the first three stages of evolution of sound. It is at the stage of Vaikhari, that there is for the first time, a dissociation of sound and sense. Uptill this stage, sound and sense are inextricably mixed up. But beyond this stage, sound and sense are distinct, and separate. It is to be noted that the diverse senses, attached to the word, Rasa, must have been put on it after the Vaikhari stage.

When Rasa is defined as "swdya-madhura .....", Rasa is obviously looked at as yet undivided into separate ideas in the Vaikhari stage. It thinks of one of the three stages, para, pasyanti and madhyama ,where sound and sense are still undistinguished.

People who cannot look beyond the Vaikhari stage, are led to believe that there is no co-ordination between sound and sense. But those others, who can look into madhyama, or pasyanti or para, should know that sound and sense are eternally wedded together; and that if the ancient writers had used the word rasa with reference to both alamkara and ayurveda, it showed unmistakably that the speculations in these two branches must have been of an allied nature, and that one must have been influenced by the other.

CHAPTER II

Sense-knowledge and Aesthetic Experience, in Indian Analysis. Role of Vibhavas in Bharata's Rasa-Sutra

It has been very little noticed that Bharata's Rasa-Sutra vibhava-anubhava-vyabhichari-samyogena rasanishpatti presupposes an awareness of the earlier speculations on the nature of sense-knowledge in Abhidhamma philosophy, as also in the earlier and later speculations of the Samkhya. The Abhidhamma philosophy in analysing consciousness, recognises in it a complex of various psychic factors, called Cetasika. The most simple ones are the Cakkhu-Vinnana (eye-consciousness), Sota-Vinnana (ear-consciousness), Ghana-Vinnana (nose-consciousness), Jivha-Vinnana (tongue-consciousness), and Kaya-Vinnana (touch-consciousness). They are pure sensations, unalloyed with any reflection over the object. But if they are examined more closely, they are found to consist of as many as seven factors in them, namely, (1) Phassa (contact of the subject with the object), (2) Vedana (the feeling of the subject that it has been affected by the object), (3) Sanna (marking the object), (4) Cetana (volition, inclining towards the object), (5) Ekaggata (concentrating towards the object), (6) Jivitindriya (psychic life) and (7) Manasikara (attending to the object).

Phassa is the "contact" of the subject with the object, which may be either material or ideational. There can be no consciousness without this primary factor. This "phassa" corresponds to the apprehension of vibhava in Bharata's Rasa-analysis, or the indriya-indriyartha-samyoga in the analysis of the Samkhya.

Vedana is the feeling of the subject that it has been affected either pleasantly, painfully or neutrally; and it is essentially found in all consciousness. This would correspond to anubhava in Rasa-analysis.

Sanna is "marking the appearance of the object" that makes it possible to recognise a thing. As it marks only the surface-appearance, without going into its intrinsic nature, it is very often deceptive, as in the case of an illusion. Cetana is the "motiveless inclination" of the subject towards the object when a Phassa has already taken place. In the

moral or immoral types of consciousness (kusala or akusala vipaka citta), this factor is called "karma", either of the mind, or the speech, or the action.

Ekaggata is concentrating upon an object; it varies in strength in different moments of consciousness. In Pancadvaravajjna or in Cakkhu-vinnana, it is very feeble, but in the Jhana, it is fully steady. It appears that the Abhidhamma analysis from Sanna to Ekaggata takes a different course, leaning more towards knowledge (jnana) than towards pure aesthetic cognition (bodha or pratiti). But a closer analysis would reveal that jnana and bodha are two facets of the same reality.

The Abhidhamma in analysing the objects of consciousness*[1] (Bk. I. Ch. III. Sec. 5. XIX) notes how consciousness is the relation that the subject has with the object, either of a material or ideational nature. It cannot be thought to have an independent existence of its own. "There are six kinds of the 'object' of consciousness, namely—(1) visible, (2) audible, (3) odorous, (4) sapid, (5) tactual and (6) ideational. The Abhidhamma divides ideational objects again, into six kinds. These six "objects" of consciousness arise through the six doors. "Visible form alone is the object of all the types of consciousness, arising through the eye-door. It should necessarily be presentative. In the same manner, sound is the object of all the types of consciousness, arising through the ear-door; smell of all these arising through the nose-door; taste of all these arising through the tongue-door; and touch of all those arising through the touch-door. All of them must necessarily be presentative." (Ibid. XXLa).

"Form is the only object of eye-consciousness. Similarly, sound, smell, taste and touch are respectively the only objects of ear-consciousness, nose-consciousness, tongue-consciousness and touch-consciousness" (Bk. I. Ch. III. Sec. 5. XX11a). "The types of Pancadwaravajjana arise on all the five objects of senses, viz., form, sound, smell, taste and touch" (Ibid. XX 11 b).

The objects of consciousness are called "alambana", a term which Bharata also uses in describing objects of sense-experience. This is alambana vibhava. The Abhidhamma is not content with an analysis of the the objects of aesthetic

1 Abhidhamma Philosophy—J. Kasyap (Nalanda. 1954).

experience. It also discusses the organs or indriyas, which are six in number. These are (1) eye, (2) ear, (3) nose, (4) tongue, (5) skin and (6) heart. The Abhidhamma goes on further, and finds the presence of all the six organs in the Kama-world. "Nose, tongue and skin, these three organs, do not exist in the Rupa world. In the Arupa-world, there are no organs at all" (Bk. I. Ch. III. Sec. 6. XXIV). The Abhidhamma thus distinguishes between sensations of eye and ear, which belong to Rupa-loka. In Arupa-loka cognition exists by itself, independent of the six organs.

Some of the fundamental conceptions of the Abhidhammists together with the manner of argument advanced by them to establish their validity closely follow those of the particular school of Samkhya represented in the Yoga-Sutra and specially in its Bhasya[2]. It should be noted that Bharata's Rasa-speculations are deeply indebted to Patanjala tradition (Ch. VI). It is needless here to enter into an examination of the gunas of the Samkhya and the dhammas of the Abhidhammists, which constitute the basic conceptions of their respective systems.[3] It is of more immediate interest to note here that the Patanjala analysis of sense-knowledge follows the Abhidhamma position. The study of Panca-Dwaravajjana is very close to the Patanjala analysis of indriya-indriyartha-samyoga. The Abhidhamma writes, "Form is the only object of eye-consciousness; similarly, sound, smell, taste and touch are respectively the only objects of ear-consciousness, nose-consciousness, tongue-consciousness and touch-consciousness" (Bk. I. Ch. III. 5. xxii a). "The types of Panca-Dvaravajjana and Sampaticchana consciousness arise on all the five objects of senses, viz. form, sound, smell, taste and touch" (Ibid. xxii.b.). Panca-Dvaravajjana and the two Sampaticchana, these three types of consciousness, are together called Manodhatuttika or the "triple mind-element". They arise on all the five objects of sense.*[4]

The seat of the five indriyas is according to Abhidhamma analysis, the heart and not the brain. In Bk. I. Ch. III. Sec. 6. xxv.b, the Abhidhamma writes, "Mano-dhatu (simple cognition) i.e. the two Sampaticchana and the Panca-Dvaravajjana

2 Central Conception of Buddhism. Ch. XXII—Prof. Stcherbatsky.

3 Dharmas of the Buddhists and the Gunas of the Samkhya—Ibid. I.H.Q. Vol. X. pp. 737-60.

4 Abhidhamma Philosophy. Bk. I. Ch. III. Sec. 5.—J. Kasyapa (Nalanda. 1954)

consciousness, arise depending on the heart-organ". Caraka, in exact agreement with the Abhidhamma position, recognises the hrdaya as the seat of all forms of consciousness . Caraka writes,

षडंगमंगं विज्ञानमिन्द्रियान्यर्थपंचकम् ।
आत्मा च सगुणश्चेतश्चिन्त्यञ्च हृदि संस्थितम् ॥
तस्योपघातान्मूर्च्छायान् भेदान्मरणमृच्छति ।
यद्धि तत्स्पर्शविज्ञानं धारि तत् तत्र स्थितम् ॥
तत् परस्यौजसः स्थानं तत्र चैतन्यसंग्रहः ।
हृदयं महदर्थश्च तस्मादुक्तं चिकित्सिते ॥

(Sutra-Sthanam 30.2)

The body consisting of the six limbs, (2) knowledge, (3-7) the five senses and the five objects of the senses, (8) the soul as invested with attributes, (9) the mind, and (10) the thoughts are all seated in the hrdaya. Caraka in Siddhi-sthanam (9.3) again writes, तत्र हृदि दशधमन्यः प्राणोदानौ मनो-वुद्धिश्चेतना महाभूतानि चनम्याममरा इव प्रतिष्ठितानि। शिरसीन्द्रियानि इन्द्रियप्राणवहानि च स्रोतंसि सूर्यमिवगतस्तयः संश्रितानि। (6)

In the hrdaya are seated the (1) ten dhamanis and (2) prana, (3) udana vayus, (4) mind, (5) intelligence, and (6-10) the five mahabhootas. Just as the rays of the sun are being supported by the sun, similarly the sense of perception and channels of the senses and life are also being supported by the heart." Cakrapani, commenting on the five maha-bhootas mentioned in this passage, says that the bhootas mean the five objects or indriyartha of the five senses of perception. These are (1) kshiti, i.e. carrier of smell, and (2) apabhoota, i.e. carrier of taste, (3) teja bhoota ; i.e. carrier of form, (4) vayu bhoota, i.e. carrier of touch and (5) akasa bhoota, i.e. carrier of sound. Caraka by singling out prana and udana as the two vayus seated in the hrdaya, emphasizes the sensory functions of the heart. These breaths are briefly described in the Yoga-bhasya ; and to a greater length in the Tattva-Vaisaradi (Yoga-sutra III. 39). Of these, prana is located within the heart. But it extends upto the mouth and the nose through which the air is drawn and then expelled from the lungs.

Caraka refers to all five indriyas or senses as the seat of Prana Vayu.

स्थानं प्राणस्य शीर्षोरः-कर्णजिह्वाक्षिनासिकाः ।
ष्टीवन-क्षवथूद्गार-श्वासहारादि कर्म च ॥ (7)

(Cikitsa-sthanam. 28.4)

Vagbhata in Astanga-hrdaya writes,

उरः कन्ठचरो वुद्धि-हृदयेन्द्रिय-चित्तधृक् ।
ष्टीवन-क्षवथूद्गार-निःश्वासान्न प्रवेशकृत् ॥ (8)

(Sutra-sthanam. 12)

Caraka speaks of touch, hearing, taste, sight and smell as all objects of ahara; these are all functions of the heart. In Susruta also, the hrdaya is said to be the primary seat of consciousness in animated beings. Sleep overcomes a man whenever the hrdaya is enveloped in the illusive effects of tamas". (Sarira-sthanam. 4.35). Susruta writes once again, "The hrdaya is the seat of intellect and mind" (Sarira-sthanam. 3.18). Caraka discusses how Vayu, which is seated in the heart, when afflicted, aggravates the doses. (Nidana-sthanam 7.3). "Gaining control of the hrdaya, it then obstructs the channels through which the mind operates, thus begetting insanity". It is needless to emphasize the part played by Vayu in all kinds of sense-knowledge. Caraka writes,

वायुरायुर्वलं वायुर्वायुर्धाता शरीरिणाम् ।
वायुर्विश्वमिदं सर्वं प्रभुर्वायुश्च कीर्त्तितः ॥ (9)

(Cikitsa-sthanam 28.2)

The Prasna-Upanishad writes of prana-vayu : अहमेवैतत पंचधात्मानं विभस्यैतद्वाणमवष्टभ्य विधारयामीति ; the prana divides itself into five ; and thus maintains the body. Again, it is said प्राणश्च विधारयितव्यंच or the prana in its activities, sustains life. The Upanishads emphasize that by prana is meant the power by which ahara or sensuous impressions are taken in, and turned into flesh and blood. The Mahabharata in Aswa-medha. 17, writes, स्रोतोभिर्यैः विजानाति इन्द्रियार्थान् शरीरभृत् । तैरेव च विजानाति प्राणान् आहारसम्भवान् ।

The prana which always gathers ahara, is at the root of of all knowledge. In the Santi-parvan. 185, it is said, वहत्यन्नरसन्नाम्यो दशप्राणप्रचोदिताः । The prana and other Vayus impel the nadis to carry the rasa of anna or ahara. In Aswamedha. 19, the different activities of the prana are clearly indicated.

भुक्तं भुक्तमिदं कोष्ठे कथमन्नं विपच्यते ।
कथं रसत्वं व्रजति शोणितत्वं कथं पुनः ॥
तथा मांसंच मेदश्च स्नायुस्थीनि च पेषति ।
कथमेतानि सर्वाणि शरीराणि शरीरिणाम् ॥
वर्द्धन्ते वर्द्धमानस्य वर्द्धते च कथं वलम् ।
निरोजसां निर्गमनंमनागंच पृथक् पृथक् ॥
कुतो वायं निश्वसिति उच्छ्वसित्यपि वा पुनः ॥ (10)

Food or anna when taken in, is turned into rasa, and from rasa is developed first of all, blood. Anna sustains flesh (mamsa), bones (asthi), fat (meda) and nerves (snayu). The strengthening of body, and maintenance of the growth of a growing body, the separation of inert matter and its throwing away, all these are the results of the activities of prana. This prana which gathers all sense-impressions, is seated in the hrdaya, so that the hrdaya itself is activated in search of new aharas. This again is exactly the position held in Caraka's Sutra-sthanam. 28. 2. Caraka writes : पुष्यन्ति त्वाहार रसाद्रसरुधिरमांसमेदोऽस्थिमज्जशुक्रौजांसि पञ्चेन्द्रियद्रव्याणि धातुप्रसादसञ्ज्ञकानि । (11) All these are the results of ahara, gathered by hrdaya.

Vayu acts as the mediator between indriya and indriyartha. In any kind of sense-knowledge, the indriya and the indriyartha must come together. Caraka says that in the absence of Vedana (arising out of sense-knowledge), the soul attains its purest self.

सर्वविद् सर्वसन्न्यासो सर्वयोगनिःसृतः ।
एकः प्रशान्तो भूतात्मा कैर्लिङ्गै रूपलभ्यते ॥ (12)

(Sarira-sthanam 1.2)

But this detached, perfectly pure soul enters human body, when it comes in contact with manas. Caraka writes,

खादयश्चेतनाधातुषष्टास्तु पुरुषःस्मृतः ।
चेतनाधातुरप्येकः स्मृतः पुरुषसंज्ञकः ॥
पुनश्च धातुभेदेन चतुर्विंशतिकः स्मृतः ।
मनोदशेन्द्रियाण्यर्थः प्रकृतिश्चाष्टधातुकी ॥ (13)

(Sarira-sthanam 1.4)

This manas by impregnating the cetana-dhatu, activates the soul. This manas is of the nature of Sakti. Caraka and Bharata are agreed on the important role of manas in Rasa enjoyment.*[5] Caraka is perfectly clear how knowledge on the part of the detached cetana-dhatu is made possible by the intervention of manas. Caraka goes on:

या यदिन्द्रियमाश्रित्य जन्तोर्बुद्धिः प्रवर्त्तते ।
याति सा तेन निर्देशं मनसा च मनोभवा ॥
भेदात् कार्येन्द्रियार्थानां वह्व्यो वै बुद्धयः स्मृताः ।
आत्मेन्द्रियमनोऽर्थानामेकैका सन्निकर्षजाः ॥
... ...
बुद्धीन्द्रियमनोऽर्थानां विद्यात् योगघरं परम् ।
चतुर्विंशतिकः ह्येष राशिः पुरुषसंज्ञकः ॥ (14)

(Sarira-sthanam. 1.10)

This rasi-purusa is one, who enjoys sights and sounds, and takes in all kinds of sense-impressions. In Sarira-sthanam. 1. 14, Caraka describes the character of this rasi purusa, who has likes and dislikes, strong preferences and equally strong avoidances. He is, as Caraka says, पुरुषो राशिसज्ञस्तु मोहेच्छाद्वेषकर्मनः । Caraka emphasizes that the soul, which is a-cetana, is activated by manas.

अचेतनं क्रियावच्च मनश्चेतयिता परः ।
युक्तस्य मनसा तस्य निर्दिश्यन्ते विभोः क्रियाः ॥ (15)

(Sarira-sthanam 1.20)

The tenets and doctrines of Samkhya referred to in Caraka as also in the Yoga-Bhasya, do not always correspond

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* For a detailed analysis of the part played by manas or visuddha-sattva in Rasa enjoycent, see Chs. IV and V.

to those of Iswarakrishna. From a careful study of these texts, it is found that the Yoga-bhasya follows the Varsaganya school of Samkhya, and specially that of Vindhyavasin. This can be noticed from the fact that the author of the Bhasya in support of his statements, occasionally quotes fragments from the works of Varsaganya and his followers.

It is of great interest to note Bharata's analysis of indriya-indriyatha in support of the contention that Bharata is following the Patanjala tradition of the Samkhya. Bharata writes,

शब्दं स्पर्शं च रूपं च रसं गन्धं तथैव च।
इन्द्रियाणीन्द्रियार्थांश्च भावैरभिनयेद्बुधः ॥ (81)
... ...
पंचानामिन्द्रियार्थानां भावा ह्येतेऽनुभाविनः।
श्रोत्रत्वक्चक्षुर्जिह्वानां प्राणस्य च तथैव हि ॥(86)
इन्द्रियार्थाः समनसो भवन्ति ह्यनुभाविनः।
न वेत्ति ह्यमनाः किंचिद्विषयं पंचधागतम् ॥ (87)
... ...
इष्टे शब्दे तथा रूपे स्पर्शे गन्धे तथा रसे।
इन्द्रियैर्मनसा प्राप्तैः सौमुख्यं प्रदर्शयेत् ॥ (90) (16)

(G.O.S. Vol. III)

All forms of sense-knowledge are included and Bharata holds that indriya and indriyartha must be brought together for any kind of cognition. Bharata holds further that sense-perception, which lies at the root of all Rasa-enjoyment, in only possible for one who is "Samanassa", a term, he uses once again in Natya-Sastra, Ch. VI in describing Rasa-realisation (See Ch. IV). Bharata uses a synonymn of Samanassa in sloka 90, quoted above; it is सौमुख्य। All forms of sense-knowledge are ahara (See Ch. II. Part II); and such ahara is for Samanassa. If one is not Samanassa or amana (sloka. 87), meaning not favourably disposed to knowledge brought in by the senses, then there cannot be any Rasa-realisation. The Abhinava-Bharati explains समनस in a similar way. Abhinava writes (III. p. 183-4) मनस्संयोगजो य आत्मन इच्छाद्वेष-

माध्यस्थलक्षणो भावः समनस इत्युक्त । कापिलदृशि तु विन्ध्यवासिनो मानस एव : ईश्वरकृष्णादिमते मनःशब्देनात्र बुद्धिः । (17)

Abhinava recognises*[6] that Bharata's concept of manas is closer to Vindhyavasin. This admission at once affiliate Bharata's Rasa-speculations to Patanjala tradition, and Caraka; for it has already been noticed that philosophically speaking, Patanjala and Vindhyavasin belong to the same tradition of the Samkhya.

Caraka's analysis of how a-cetana or nirvikara-atma is activated by the intervention of manas, has deeply influenced Bharata's Rasa-speculations, as also the speculations of Abhinavagupta. The shining-forth or sphurana of the soul would have been unvaried, and hence imperceptible, if there had not been the play of Sakti (vide Ch. I). Sakti helps the soul to shine forth as a many-splendoured thing. The manas is this cit-sakti, which makes possible the enjoyment of Rasa. The Samkhya recognises two different functions of indriyas. These are (1) perception, and (2) action. The first group constitutes what are called Jnanendriya. Eye, ear, nose, tongue and skin are the five organs of perception, and form, sound, smell, taste and touch are their objects respectively. All objects are perceived by organs of perception. Tongue, hand, leg, anus and penis are the five organs of action, and their objects are speech, reception, motion, excretion and pleasure respectively. By these two sets of indriyas, jnanendriya and karmendriya, all actions are performed (vide Introduction. IV).

Besides these ten indriyas, there exists one more indriya, which is called the mind. The mind is not only the eleventh indriya ; it is the regulator and the principal of the other indriyas. Other indriyas, particularly organs of perception, are inactive without the mind. Eye is an organ of perception: its function is vision and its object is form. If the form of any external object appears before the sight (what the Abhidhamma calls "phassa"), it is received by the eyes, the organ of perception. But if that object is not received by the mind, no knowledge of that object is possible; in other words, the object is not visible. This shows that objects are not really seen with eyes; these are seen with the mind. Mind

6 For a clear exposition of Abhinavagupta's concept of manas or sakti, see Ch. V.

is the real organ of sense. The eye only receives the external form. The ear only receives the sound; the nose only the smell, the tongue the taste, and the skin only the touch of an object. But the knowledge of form, sound, smell, taste and touch is only imparted through the mediation of mind. The mind is thus really an organ of preception. Again, the five organs of action (Karmendriya) also are inactive without the mind. The inspiration of their activity comes from the mind. Thus mind is simultaneously the organ of perception and of action. Susruta says ; "Mind is both the organ of perception and of action" उभयात्ककं मनः (Sarira-sthanam 1.4).

None of the organs of perception and action can perform its function without depending upon the mind. An organ to which the mind is attached, becomes active. Caraka says: मनःपुरःसराणीन्द्रियाण्यर्थग्रहणसमर्थानि भवन्ति (Sutra-sthanam. 8.4). "The senses become capable of seizing their respective objects only when they are led by the mind". It appears from an analysis of the ancient medical literature that hrdaya is the chief instrument in all kinds of sense-impressions. But hrdaya being only an organ, must be activated by something, which is of the nature of energy. This energy is supplied by manas, which is seated in the hrdaya. Hrdaya is pressed into activity by the likes and dislikes of the manas.

There are innumerable passages in Caraka, Susruta and Bhela, where the seat of mind has been identified with hrdaya. This is very appropriate, because while mind being उभयात्मक is karta, the hrdaya is its karana; and the two always go together. Susruta in Sarira-sthanam, 3.18 writes हृदयं ··· वुद्धेर्मनसश्च स्थानत्वात् —the hrdaya is the seat of intellect and mind. In Sutra-sthanam, 30.2. Caraka writes,

आत्मा च सगुणंश्चेतश्चिन्तय हृदिसंस्थितम्

The soul as invested with attributes, the mind and thoughts are established in the hrdaya. Bhela in Cikitsa-sthanam. ch. 8, p. 149, writes

कारणं सर्ववुद्धीनां चित्तं हृदयसंस्थितम्।
क्रियानांचैत्यनांच चित्तं सर्वस्यकारणम्॥ (18)

"Mind, the reason of all sorts of intellect, is situated in

the hrdaya. Mind is only the cause of all actions". Bhela writes once again,

शिरस्तालयन्तर्गतं सर्वेन्द्रिय परं मनः। (19)

मनस्तालयन्तराश्रितम्। हृदि सन्तिष्ठते चित्तं वुद्धिः सर्वेन्द्रियम्॥ (20)

(Ch. 5 p. 294)

"Mind is situated between the skull and the palate. Mind, intellect and all senses exist in the hrdaya". Bhela uses the word citta in both citations as synonymous with manas. The Kasyapa-samhita similarly writes,

हृदयात् संप्रवर्त्तन्ते मनःपूर्वाणि देहिनाम्।

इन्द्रियाणीन्द्रियवश्चौद्धा ·· ··हितम्॥ (21)

(Phakha Ch. 6)

"Mind along with the organs of senses, originates from the hrdaya of living beings".

The foregoing analysis of the seat of manas must have made it clear what a great part is played by both manas and hrdaya in all aesthetic experience. Though the two function jointly, it appears that the earlier writers, like Bharata and the early systems of philosophy, like the Abhidhamma, prefer manas, and the later Alamkarikas would have hrdaya substituted for manas. Bharata repeatedly says that Rasa-realisation is always of one who is sumannasa, and the Abhidhamma philosophy sharply distinguishes sumanassa from dumanassa. But later Alamkarikas turn away from manas, and emphasize the role of hrdaya. But this is a distinction without a difference. All later Alamkarikas hold that Rasa-realisation is of the Sahrdaya. Abhinavagupta writes of Rasa-realistion as hrdaya-sambada (Abhinava-Bharati, vol. I. p. 292.); Mammata speaks of "Sakala-sahrdaya-samvada-bhaja", showing thereby the great importance of the concept of hrdaya as the seat of sensory organs in aesthetic analyses.

II

The contact of indriya with indriyartha, comprehending all kinds of sense-knowledge, is ahara. In Sec. 1, the organs

and their instruments used in all such aharas, have been discussed. Caraka in Sutra-sthanam. 28. 5, includes under ahara, sabda, sparsa, rupa, rasa and gandha. Caraka takes over the speculations of Samkhya, which again are very close to panca-dvara-vinnana of Abhidhamma philosophy. He says further that health is the result of proper ahara, just as disease arises out of improper and unsuitable ahara. Caraka writes, विविधमाशतं पीतं लीढं खादितं जन्तोर्हितम्। .. ...केवलं शरीरमुपचयवल-वर्णसुखायुषा योजयति धातुंतुर्जयति। (22)

Wholesome food thus contributes to health. Again the body or deha being the result of ahara, the careful man should select proper diet.

न रागान्नापि विज्ञानादाहारानुपयोजयेत्।
परीक्ष्य हितमश्नीयाद्देहो ह्याहारसम्भवः॥ (23)
(Caraka Sutras 28.22)

Caraka lays very great emphasis on ahara. He writes that diseases are all the outcome of unsuitable diet. Caraka writes:

आहारप्रभवं वस्तु रोगाश्चाहारसम्भवः।
हिताहितविशेषाच्च विशेष सुखदुःखयोः॥ (24)
(Sutra 28.25)

Everything is rooted in ahara; and diseases are the result of ahara. These, in their turn, give rise to pleasure and pain. Caraka says further, as he analyses the causes of diseases: एवमिदं शरीरमशितलीढपीतखादितप्रभवमशितखादित-पीत-लीढ-प्रभवाश्च शरीरेऽस्मिन् व्याधयो भवन्ति। (Sutra. 28.3).[25] He holds that contact with unsuitable sabda, sparsa, rupa, rasa and gandha along with changes of seasons and parinam, may be the cause of diseases (Sutra. 28.5). In Sutra-sthanam, 28.3. Caraka says that Rasa is rooted in ahara. आहारमूलाभ्यां रसः।

It appears from the foregoing analyses that disease and health are both dependent on ahara. Caraka writes, if for any reason there is an increase or decay of Rasa in the body, the remedy is to diminish or augment the Rasa by appropriate ahara; and thus to reach a balance between all these different Rasas. The principle of achieving a balance through the

opposites applies equally to the kitta part of the body (See Ch. X).

निमित्ततस्तु क्षीणामिबृद्धानां प्रसादाख्यानां वृद्धिक्षयाभ्यामाहारमूलाभ्यां रस साम्यमुत्पादयत्यारोग्याय किद्'च मलानामेव। (26)

(Sutra. 28.3). It will be seen how achievement of balance (See Ch. X) through the union of opposites (See Ch. IX), is at the root of Rasa-realisation. It is important to note here that ahara helps in the achievement of this balance between different sarira and manasa Rasas.

The Abhidhamma philosophy which is close to Samkhya speculations also recognises the object-subject relation, or Arammana-paccaya. This object-subject relation in orthodox Samkhya, becomes the concept of ahara.*[7] Arammana in the Abhidhamma philosophy means the "object" of cognition. Arammana-paccaya is therefore a kind of relation, in which the paccaya-Dhamma is an "object" of the Paccayuppana, which must necessarily be a type of consciousness or a psychic factor. All the types of consciousness, all the psychic factors, all kinds of material qualities, and all the concepts may come as the Paccaya-Dhamma in this relation. In other words, all these may be the objects of cognition.

There is, in fact, not a single thing which does not become an Arammana of consciousness and the psychic factors. Thus it may be of six kinds, namely, visible Arammana, audible Arammana, odorous Arammana, sapid Arammana, tangible Arammana, and cognisable Arammana. These are the six kinds of the "objects" of consciousness (Abhidhmma Philosophy vol. 1, Bk. I, ch. III. 5, XIX). All these are alambana. Bharata's discussion of alambana vibhava takes note of the first two objects of cognition; for the objects of kavya and rupaka are sravya and drsya. Bharata's exclusion of odorous Arammana, sapid Arammana and tangible Arammana is explained by the fact that these organs do not exist in the Rupa world. These belong to the world of Kama (Abhidhamma Philosophy, vol. I. Bk. I. Ch. III. 6 XXIV).

In Bharata's Rasa-analysis, attention should then be confined to visible Arammana, and audible Arammana. These

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7 It might be of interest to note that the word "aesthetics" comes from a Greek root, $\epsilon \sigma \theta \iota \omega$ meaning "to eat". Ruskin takes the word aesthetics to mean simple sensuous impressions, without any super-imposition of thought.

two belong to the world of Rupa. But Rupa (matter) means the whole aggregate of material qualities, while Nama (sensations) includes the four psychic aggregates (Vedana, Sanna, Samkhara, and Vinnana), and Nibbana. A man's good and bad activities (Sankhara) of one life determine the type of his birth, his mental disposition, and all his resultant consciousness (vipaka) in the next (i.e. his vinnana). This gives rise to the mental and the physical states (Nama-Rupa) in his new life, according to its own nature. Depending on these, he gets the six Ayatana, namely eye, ear, nose, tongue, body and mind (Salayatana). Depending on the six Ayatana, he gets a contact (Phassa) with the object of cognition. Contact means feeling (Vedana). Feeling gives rise to craving (tanha), and that to grasping (upadana), which keeps on the process of life (bhava).

Bhava thus comes a long way after Phassa, or ahara. Without phassa, there cannot be any vedana ; then no Tanha, then no upadana; then no Bhava, then no Jati, then no Jara-Marana-Soka-Parideva-Dukkha-Domanassa-payasa. This is Nibbana, the cessation of all evils.

Phassa with visible Arammana and audible Arammana (Vibhava) gives rise, according to Abhidhamma analysis, to Vedana (feeling). This vedana in its turn, gives rise to Tanha (craving) and Upadana (grasping). This sets into motion Bhava, which is characterised by tanha and upadana. Tanha is characterised by Rajas, as upadana is by Tamas. So Bhava or the struggle and process of life, is also characterised by these two qualities.

The Abhidhamma analysis of bhava or the rise of the processes of life is very close to the Patanjala analysis of it. Caraka in Sutra-sthanam. 25. 13, writes,

येषामेवहि भावानां सम्पत् संजनयेन्नरम्।
तेषामेव व्यापद्व्याधीन् विविधान् समुदीरयेत् ॥ (27)

Just as the unbalance of certain bhavas (atman, manas, Rasa, Saddhatu, parents, Karma, Swabhava, Prajapati and Kala) gives rise to man, so also the unbalance of these bhavas, gives rise to diseases. At the question of what contributes to the development of purusa and of diseases, Atreya replied proper diet sustains the development of the purusa, just as improper food aggravates disease. (Sutra.

25. 14). Atreya in discussing the question says that proper food restores the bodily balance. यदाहारजातमग्निवेश समाश्चैव शरीरधातून् प्रकृतौस्थापयति, विषमांश्च समीकरोत्येतद् हितं विद्धि। (28) (Sutra. 25. 16).

This applies equally to the restoration of the balance of Samana dhatu, as also to the balance of Visama dhatu. Diseases arising out of असात्म्येन्द्रियार्थ-संयोग, are rooted in ahara ; Caraka says, रोगाश्चाहार सम्भवा: (29) (Sutra. 28. 15). So also bodies are dependent on, and spring out of ahara— देहो ह्याहर सम्भवः। (30) (Sutra. 28. 12). It appears that disease and body in Caraka belong to the same category as "bhava" in Yoga-sutra. The Yoga-sutra writes, भवप्रत्ययो विदेहप्रकृतिलयानाम्। (I. 19). The word "bhava" has been variously explained. Vacaspati Misra explains "bhava" as avidya or ignorance. Bhojaraja explains it as Samsara or creation. The ancient literature of the Buddhists writes, "bhava-paccaya jati", or the determining cause of life is this relation with bhava. So the cause of birth, rooted in ignorance, is "bhava". This is very similar to the Abhidhamma concept of bhava as giving rise to the processes of life.

Bharata's concept of "bhava" seems to have been deeply influenced by Abhidhamma speculations, as also by Patanjala analysis. Bharata explains "bhava" as "bhava-yantiti bhavah". Again कवेरन्तर्गतं भावं भावयन् भाव उच्यते। (VII. 2 Banaras ed.). Anything which comes into being is "bhava". This is also the connotation of "bhava" in Abhidhamma system. Bharata recognises several types of "bhava" in order of their appearance.

The nature of bhava, which is tinged with Rajas and Tamas, and its purification leading to the emergence of Rasa, are to be discussed in fuller detail in Chs. X and XI. It is to be clearly recognised that bhava arises out of ahara, or contact with outside world. This concept of ahara along with the analysis of purification, form the common basis of Abhidhamma system, Patanjala philosophy, and Bharata. The common basis of the speculations of Ayurveda and Bharata may be further worked out. It should be noticed that this basis is the Samkhya system, and the concept of

three gunas. There is pralaya when the gunas are balanced ; creation is the result of the gunas in an unbalanced state. All things are divided in Samkhya analysis into three categories, Sattvic, Rajasic and Tamasic. Sarira (body), indriyas (senses), visaya (objects) are similarly divided into these categories, on account of this difference in constituents, Sattva, Rajas and Tamas. The predominantly Sattvic purusa prefers Sattvic objects and rejects Rajasa and Tamasa objects. Similarly, the predominantly Rajasa purusa prefers Rajasa objects, and rejects Sattvic and Tamasa things. So it is the case with the preferences and avoidances of a predominantly Tamasa man. The predominantly Sattvic objects are thus naturally dear to the Sattvic purusa ; so Rajasa and Tamasa objects are naturally dear to Rajasic and Tamasic purusas. The Bhagavad-Gita in Ch. 18 discusses this question. The Gita also looks at ahara as threefold, or Sattvic, Rajasic and Tamasic. Ahara means here aharana or gathering. Whatever the indriyas gather is known as ahara. The gathering of visual impression by the eye, of the audible impression by the ear, or of the taste impression by tongue, all these are different forms of ahara. The predominantly Sattvic purusa would thus prefer Sattvic ahara. This preference is because of the peculiar constitution of the citta of a particular purusa. Citta-sattva is naturally of a Sattvic nature, though at the same time, it is charged with Rajas and Tamas. So the preference of Rajas ahara by a Rajasa purusa, and the preference of Tamas ahara by a Tamasa purusa, are explained. All ahara nourishes citta-sattva. But ahara not merely nourishes citta-sattva ; it nourishes the body, and the indriyas as well. The body and the indriyas are satisfied with all such aharas ; and with the satisfaction of the body, the soul is also set at rest. The importance of the maintenance of health occupy a very large place in all religious practices. The medical literature of the Hindus does not look at the maintenance of health as an end in itself. Caraka in Sutrasthanam. Ch. 11, discusses the three coveted ends of life. These are (1) Pranai-sana, (2) Dhanai-sana, and (3) Paralokai-sana. These three are interdependent. While the subject-matter of medicine is the maintenance of life or Prana, the analysis of bhavas and rasas properly speaking, comes under the third. The concepts of bhava (See Chs. II

and XI), vasana and sthayi-bhava (See Chs. VI and XI) and of rasa (See Ch. IX) would be unintelligible to those, who do not believe in Paralokai-sana. In discussing pranai-sana, Caraka has to discuss rtu-charyya and dina-charyya (Sutra-sthanam. Chs. VI, VII). Susruta devotes one chapter (Sutra-sthanam. Ch. VI) to the discussion of rtu-charyya. Rtu-charyya and dina-charyya by maintaining the health of the body, will help regain mental balance. The chapters on Sadacara (Amrita-Karana-Visranti Ch. 18), and Rtu-charyya (Ibid. Ch. 19) in the Ananda-Kandam (Tanjore Saraswati Mahal Series) should be consulted.*[8] It explains how sweet, acid and other physiological Rasas by nourishing the body and senses, contribute to the development of the citta-sattva, as sringara and karuna and other mental Rasas by nourishing the citta-sattva, also maintain the balanced health of the body. This is quite appropriate, for the early Samkhya and the Buddhist analyses equally recognise how body and mind are dependent on each other. This is evident from Caraka, as also from the Abhidhamma analysis. Caraka in Sarira-sthanam. 4. 16, writes, Sattvamca Sariramanu-bidheeyate, Sariramca Sattvam. The Abhidhamma philosophy recognises the same position in its concept of nama-rupa.

Bharata's Rasa-sutra, vibhava-anubhava-vyabhichari-samyogena Rasa-nishpatti would assume the following form, when looked at from the standpoint of Samkhya analysis.

Vyabhicharibhava (physical manifestation)

Indriyartha Indriya Manas Buddhi Atman.
Vibhava Anubhava (mental manifestation)

It should be noted that this pattern applies equally to Sarira Rasa as also to Manasa rasa. The indriyartha in the case of poetry and drama, assumes diverse forms of sight and sound. The indriyartha in the case of cooking (an analogy of which Bharata is very fond) is one of the six Rasas. Both are forms of ahara. The Indriya obviously differs in the two cases ; in the first case, these are eye and ear. In the

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8 The importance of body in Yoga, Tantra and in the speculation of the Rasa-siddhas cannot be exaggerated. The body occupies an equally important place in many schools of Buddhism, like the Vajra-yana.

second, it is the tongue. Caraka says that indriyas without the manas cannot perceive anything. मनःपुरःसराणीन्द्रियाण्यर्थग्रहण समर्थानि भवन्ति। (Sutra. 8. 4.)[32]. It has already been noticed that this manas receives all sense-impressions. Bharata's recognition that the appreciator or spectator of poetry and drama should be "Samanassa" points to the same conclusion.

The affiliation of Bharata's Rasa-speculations to the Samkhya scheme is so close that all different stages of his Rasa-analysis, seem to have been deeply influenced by it. The different stages of Bharata's Rasa-analysis are vibhava, anubhava, vyabhicharibhava and sattvikabhava. Each of these stages deserves careful and close examination. While indriyartha in the form of vibhava is ahara, the manifestation of those vibhavas in the physical body, takes the form of vyabhicharibhava. But vyabhicharibhava is only the outward expression of what is already present in the mind. This last has been carefully analysed in Bharata under anubhava. The gulf between indriyartha and indriya is bridged by vayu. Sattvikabhava which is posterior to vibhava and anterior to vyabhicharibhava, seems to be very largely dominated by vayu. The implication of this dominance of vayu in Sattvikabhava is to be discussed in fuller detail in Ch. VII.

Bharata's discussion of vibhava as a form of ahara, seems also to follow the analysis of Sat-siddhi in Samkhya philosophy. Barring a few instances in the Yukti-dipika, the concept of sat-siddhi does not occur elsewhere in any other existing treatise of Samkhya. It refers to the six kinds of spiritual power, and these are (1) power of will (samkalpa-siddhi), (2) power of vision (dristi-siddhi), (3) power of speech (vak-siddhi), (4) power of touch by hand (hasta-siddhi), (5) power of clasping (aslesa-siddhi), and (6) power of mutual friction (dwanda-siddhi). At the beginning of creation, when Sattva was abundant, an embodied self of that period used to have the spiritual power of will (samkalpa-siddhi), by the application of which he could produce an offspring. The progeny or bhava at that time was born by a mere fiat of will without having recourse to any sexual union. Numerous instances of this type of creation are recorded in the Vedas, Puranas and other scriptural texts. With the decay of spiritual power, the creation of embodied beings was

determined by grosser forms of union. Thus in the next stage, an offspring was produced by wistful amorous glances of the parents. This still survives, says the author of the Yukti-dipika, in the biological order. For instance, the female tortoise conceives by casting a glance at the male partner without recourse to any gross sexual union. This has been called in the Yukti-dipika, dristi-siddhi. The Yukti-dipika writes (p. 143-4) : यत्तु (क) च्छपिका निरीक्षितेनाण्ड धारणं करोति ; प्रियं खल्वपि चक्षुषा निरीक्ष्य कृतार्थमात्मानं मन्यते।

In the third place, with the loss of this power, one issue was born by mere utterance of an expression like "let us have a child". This also survives in the lower biological order, as the female conch conceives an issue by uttering a shrill sound. The Samkara Bhasya, B.S. II. i. 25 writes, "the female crane conceives from hearing the roaring of thunder" : वलाका च स्तनयित्नरवश्रवणाद् गर्भं धत्ते।

Even in the higher order of biological creation, we see that a glance at the beloved and consequent conversation on an object of love cause delight. The Yukti-dipika writes (p. 144) : तस्यामपि क्षीणायां वाकसिद्धिर्वभूव। अभिभाष्य प्राणिनो यदिच्छन्ति तदापादयन्ति। तदद्याप्यनुवर्त्तते, यच्छंखी बिरुतेनापत्यं विभर्त्ति। प्रियं खल्पपि सम्भाष्य महतीं प्रीतिमतुभवति। (33)

It should be noted that the author of the Yukti-dipika notes both forms of ahara, which form the basis of Bharata's Rasa-speculations. "Anda-dharana" or "apatya" are forms of bhava, as has already been noticed in Buddhist "bhava-paccya jati". This bhava is the result of ahara, gathered through the eye and the ear. The passage in the Yukti-dipika describing the different forms of ahara, is close to Caraka's analysis of ahara. Bharata's concept of bhava as arising out of vibhava-vibhabena ahrita (Ch. 7. Sl. 1. Banaras ed.) is to be read against the background of Samkhya analysis of sense knowledge.

In thus tracing the evolution of both sarira and manas Rasas to ahara, the writers on Alamkara and Ayurveda were only following the fundamental tenet of Samkhya system, that all Rasas are rooted in ahara. Caraka writes, ahara-mulabhyam Rasa ; the Yoga-Sutra is careful in prescribing appropriate diet at the time of Yogic practice. The Yoga system recognises three different types of ahara for the

Yogin. These are hita, mita, and medhya. The Gheranda-Samhita and the Siva-samhita analyse these different aharas. The food which contributes to the health of the body, is known as hitahara. The food when taken, gladdens the body and cheers the soul, is known as mitahara. The medhyahara is that which stimulates the sattvic element in the mind, and expressive faculties of the senses. This last is obviously the best. It might be of interest to note the ideal diet prescribed for the Yogin in the Gheranda Samhita.

शाल्यन्नं यवपिंडं वा गोधूमपिंडकं तथा ।
मुदगयुषं कालकादि शुभ्रं च तुषवर्जितम ॥
पटोलं पनसंचैव कक्कोलंच सुकाशकम् ।
द्राढिका 'कर्कटौ रम्भा डुम्बुरंच सुकन्टकम् ॥
... ...
लघुपाकं प्रियं स्निग्धं यथा वा धातुपोषणम् ।
मनोऽभिलषितं योगी दिव्यं भोजनमाचरेत ॥ (34)

These recipes are required for the proper discharge of the Yogin's activities. These will help him in attaining the frame of mind, which is the first requisite for yogic practices. Caraka is also very clear on the necessity of having proper diet for the maintenance of the health of body and mind. In Sutra-sthanam. 27. 2. Caraka writes,

इष्टवर्णगन्धरसस्पर्शं विधिविहितमन्नपानं प्राणिनां प्राणिसंज्ञकानां प्राणमाचक्षते कुशलाः । प्रत्यक्षफलदर्शनात् तदिन्धनात् ह्यन्तरग्नेः स्थितिः । तत् सत्त्वमुर्ज्जयति, तच्छरीरधातुब्यूहबलवर्णेन्द्रियप्रसादकरम् यथोक्तमुपसेव्यमानम् । विपरीतमहिताय सम्पद्यते ।

The colour, smell, taste and touch of these food, which are universally agreeable are the source of life or "prana" of all animals. These include creatures, animate and inanimate, man and even trees. .... With proper food, the mind is strengthened, and it nourishes the physical elements of the body, and satisfies the senses. The stand-points of the Yogic texts on ahara, and of Caraka are not essentially different from that of Bharata. Bharata equally recognises the imperative need of ahara being hita, so that the reader of kavya or the spectator of nataka, might become "somanassa". Bharata in Ch. 22. Sl. 90 (Vol. III G.O.S.) emphasizes

that the ahara brought in by all five senses, should be 'ista'. If on the other hand, the ahara be anista (Ch. 22. Sl. 91) and madhyastha (Ch. 22. Sl. 92), the spectator can never become 'Samanassa', one of the two primary requisites for proper aesthetic enjoyment (vide Ch. V).

If the evolution of Rasa must depend ultimately on the nature of food taken in through the senses, the question arises how this food undergoes a transformation and a change. The food, which can be taken in by the mouth, or the eye and the ear, goes to build up both body and soul. The Chandyogya Upanishad is very definite on this point. The great importance of food in the building of body and mind has been beautifully analysed in the story of Swetaketu, told in the Chandyogya 6. 7. 1—6. 10. 3. After going without food for fifteen days, Swetaketu when asked by his father to recite the Vedas, could not remember them. But on taking food, his memory revived, and he could recite all these. In 6. 6. 5, the Chandogya writes, अन्तमयं हि सौम्य मनः आपोमयः प्रणस्तेजमयी वागिति भूय एव मा भगवान् विज्ञापयत्विति तथा सोम्येति होवाच । (36)

The manas is thus being moulded by the kind of food that is taken in through the indriyas. In 6. 8. 3-6, Swetaketu repeats the question, "What is the origin of this body ?" The father replied, "The origin of body is in the food that is taken in". तस्यक्कमूलं स्यादन्यत्रन्नादेवमेव खलु सोम्य ।

So the origin of Rasa as depending on the sensory impressions is not peculiar to Bharata alone. It is as old as the Upanishads, and has been developed in different directions in Alamkara and Ayurveda.

All aharas are the result of the atman acting in the capacity as Vaisvanara. The Mandukya-Upanishad speaks of how the sentient soul, which is Vaisvanara, becomes aware of the outside world. It is the first stage of the evolution of soul, corresponding to the Vibhavas, which are forms of ahara in Indian speculations. The Mandukya-Upanishad (2. 3) writes, जागरितस्थानो वहिष्प्रज्ञः सप्तांग एकोनविंशति-मुखःस्थूलभुग्वैश्वानरः प्रथमः पादः ।

But while Vaisvanara is looking out for sensory impressions, the taijasa division of the soul, which comes after Vaisvanara, rests more on itself. It is less dependent on

the indriyas, and enjoys prajna. स्वप्नस्थानोऽन्तःप्रज्ञः सप्तांग एकोनविंशतिमुखः प्रविबिक्तभुक तैजसो द्वितीयः पादः। In the taijasa stage, the soul has travelled beyond mere receiving of sensory impressions. In the third stage, there is susupti. There is no more any hankering or desire for anything. He rests in his sleep, and is without any disturbance. He himself is of the nature of delight, and can enjoy objects of delight without any sense of limitation. This is the prajna stage of the soul.

The difference between bhava and rasa seems to be this. While bhava is catering to the needs of Vaisvanara, which is bahi-prajna, rasa is of the taijasa portion of the soul, which is antara-prajna. Mm. Gangadhara, commenting on "Dirgha-Jivitendriya" (Caraka. Sutra. I. 28) writes how the bhutatman is two-fold, according as the pratyagatman is associated with the gross or subtle body. स्थूलसूक्ष्मशरीरसत्त्वात्मसमुदायो हि प्रत्यगात्मा द्विविधो भूतात्मा वैश्वानरस्तैजसश्चेति The body and the soul being of the nature of ahara, and the taking in of ahara being the peculiar activity of the Vaisvanara, it is of great importance to find out the part played by Vaisvanara in Rasa evolution.

The atman acting in its capacity as Vaisvanara takes in the whole world as its object of enjoyment. Mm. Gangadhara writes, अतस्यन्नं पश्यसि प्रियं भवत्यस्य ब्रह्मवर्च्चसंकुले, य एवमेवात्मानंबैश्वानरमुपास्ते। (37) (Jalpa-kalpa-taru. Calcutta p. 162) But the taijasa atman shows a further refinement. When the vaisvanara atman rests content in its own self, and turns away from outside world, as if lost in sleep, then taijasa atman comes into play. The taijasa atman shows a further refinement, and the play of indriyas stops altogether. Then the senses disappear in the manas, and the manas with its three gunas, sattva, rajas and tamas, disappear in the buddhi, and then the buddhi with its anukul and pratiful cognitions, disappears into mahat. So tamas disappears into rajas, and rajas into sattva, and sattva itself disappears in the avyakta. In the third stage of prajna, there is the enjoyment by the Suddha-sattva of this purest delight. The soul at this stage is deeply asleep or in susupti. At this moment, the ahara of Vaisvanara has become the rasa of prajna stage.

The bhutatman which takes in these aharas, is according to Mandukya Upanishad, divisible into two parts, (a) vaisvanara and (b) taijasa. The Chandyogya Upanishad analyses how all ahara contributes to the development of body and mind. In 6. 5. 1, the Chandyogya Upanishad writes, अन्नमशितंत्रेधा विधीयते, तस्य य स्थविष्टो धातुस्तं पुरीषं भवति मध्यमस्तन्मांसं योऽनिष्टस्तन्मनः। Whatever is taken in divides itself into three parts ; and the purest and most refined portion of it goes to replenish manas. In 6. 5. 3, the Chandyoga speaks similarly of tejas. तेजोऽशितं त्रेधा विधीयते तस्य यः स्थविष्टो धातुस्तदस्थि भवति यो मध्यमः सः मज्जा योऽनिष्ठः सा वाक्। In 6. 5. 4, the Chandyogya Upanishad sums up the position by saying, that the manas is entirely dependent on annas or ahara. अन्नमयं हि सोम्य मनः आपोमयः प्राणस्तेजमयी वागिति भूय एव मा भगवान विज्ञापयत्विति। (38) This anna or food on dividing itself into three parts, contributes to the development of manas, prana and vak. (6. 6. 5). The manas which is annamaya, does thus belong to the category of anna-brahma. In analysing the concept of anna-brahma, the Chandyogya writes (7. 9. 1) that without anna, one loses sight, hearing or mind. The Chandyogya again points out (7. 10. 1-4 ; 7. 11. 1-2) that apa and vak are superior to anna, though these latter would have been impossible without anna.

III

Caraka in the passage from Sutra-sthanam 27.2, discussed in Sec. II, speaks of varna, gandha, rasa, sparsa as 'anna' or ahara. In Cikitsa-sthanam 28.4, Caraka finds the seat of prana-vayu in the five sense-organs, so that without this prana-vayu, there cannot be any kind of cognition. The prana vayu alone can bring in sensory impressions.

It should be clearly understood that the Samkhya system recognises that nothing absolutely new is produced. Effect is the developed stage of what was previously latent. It is the manifestation of the implicit—Suksmanam murtilabha karyam. (Yukti-dipika, p. 31). The oil already exists in the sesamum; it is to be extracted by pressing; rice exists in the paddy, and husking is required to bring it out. It is

found that the effect or form is already immanent in the material cause, and efficient causes such as pressing and husking etc., can only help it to reveal itself. The manifestation of the unmanifest is creation ; the disappearance of the manifest into the unmanifested state is destruction. There is nothing in the universe which is absolutely new creation, or total destruction. Creation means that the unmanifest becomes charged with Rajas or Tamas. The infinite array of creation is the result of the infinite possible combinations of these three gunas, as also of the five primary elements—panca-bhautikopadana. The difference between different things may thus be either a difference in constituents or in qualities. The difference may again arise from a cause which is altogether different from the one, just discussed. It is how the one and the same thing may appear as different, when taken in through different senses. In other words, if the same thing be the ahara of two different senses, how should it be described, or what should be its connotation ? Most physical things have an appeal to two or more senses. The same thing might have now a visual appearance, when taken in through the eyes ; when felt with the skin, it will have a tactual appeal ; and when taken in through the ears, the same thing will have audible appearance. But it is one thing all the same. In fact, the same object is now visual, now tactual and now again audible. It is different because it is being taken in through the different senses. The different grahaka indriyas are always giving different forms and shapes to the self-same things. Sringara and Madhura are one and the same ; Hasa and Amla are one. The thing when taken in through the mouth appears as madhura ; the same thing when taken in through the eyes and ears, and brought to the mind, appears as Sringara. It applies equally to Amla and Hasa. It is to be noted that it is the same thing, which when taken in through the mouth appears as madhura and amla, will appear at the next moment as Sringara and Hasa, when taken in through the eyes and ears. This philosophic standpoint knits together the two sister speculations of Ayurveda and Alamkara.

A comparison of the features of Sringara with Madhura, or Hasa with Amla, will reveal the truth of this contention. It is to be noted that the features of the first

six Rasas in Bharata correspond very closely to the characters of the six Rasas in Caraka and Susruta. Bharata thrice refers to Sringara as madhura. First in speaking of the anubhavas of Sringara, Bharata writes, नयनचातुर्यप्रविक्षेपकटाक्ष-संचारललितमधुरांगहारवाक्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

Again in Ch. 6, sl. 48, Bharata writes,

नयनवदनप्रसादैः स्मित मधुरवचोधृतिप्रमोदैश्च।
मधुरश्चांग विकारैस्तस्याभिनयः प्रयोक्तव्यः॥ (39)

The 'prasada' of Sringara referred to by Bharata has been mentioned by Caraka as peculiar to Madhura—Sadindriya-prasadana (Sutra. 26.41). Caraka speaks of madhura as "Sthayiryakara" and Bharata speaks of Sringara as fostering dhriti. Bharata goes further in identifying the characteristics of Sringara with those of madhura. In Sutra-sthanam. 26.42, Caraka speaks of sthaulyam mardabamalasya-matiswapnam gaurabamannabhilasamagnidaurbalyam-asya-kanthayor-mamsa-avivridhim tatha . . . . . samjnaswara-pranasa-gala-ganda . . . . . ityavam pravrittin kaphajan vyadhinapadayati[40]. Bharata in describing the vipralambha of Sringara, writes, nirveda-glani-samkasuya . . . . nidra-suptaswapna- vibhoka-vyadhi- unmadapasmara- jadyamara-nadi-bhianubhavai-abhinetavya.[41] All these are the characteristic marks of Sringara. The man affected with Sringara shows all the characteristics of a man affected with madhura. In both cases, these are idleness (alasya and nirveda), dreaming (swapna and nidra), and loss of consciousness (samjna-swara - nasa and vyadhi - unmada - apasmara - jadya-marandhi etc.).

If it be true that Sringara and Madhura are one and the same thing, appearing differently because of the difference of grahaka sense-organs, it is equally true of Hasa and Amla. Abhinavagupta in discussing Hasa compares it with the physical taste of acidity (Natya-sastra, G.O.S. I, 314). Hemachandra in exact agreement with Abhinavagupta, holds that the taste of Hasa and the taste of acid are the same (Kavyanusasana. N. Sagar. p. 90). A detailed comparison of the attending effects of these two will reveal that these two Rasas are the same, though appearing different, because of the difference in perceiving sense organs.

Bharata in Ch. 6. sl. 55 (Banaras ed.) describes Hasa as follows :

उत फुल्लानन्नेत्रै स्तु गंडैर्विहसितैरथ ।
किंचिल्लक्षितदन्तं च हसितं तद्विधीयते ॥ (42)

Cheerful face and gleaming eyes, slightly visible teeth characterise the laughing man. Caraka in Sutra-sthanam. 26.44 also speaks sammilayatyaksinee and danta-harsa while describing Hasa. A restlessness, which speaks of the presence of Rajas, characterises all the anubhavas of Hasa. These anubhavas are according to Bharata, tasyaustha-damsana - nasakapola - spandana - dristivyakosa-akuncana-swedasyaraga - parsagrahanadi - bhiraunbhavairabhinaya prayoktabya. Caraka also holds that amla Rasa is predominantly agneya in character, and increases pitta (Sutra. 26.44). This again is of the nature of Rajas ; and so the constituents of Hasa and Amla are very much alike. Susruta also holds that acid helps digestion because of its fiery nature. Pacaytyagneyaswabhavat paridahati kanthamuro hrdayamcheti (Sutra-sthanam. 42.10).

Bharata repeatedly speaks of the watery eye and the inflated nose of a laughing man.

अस्यानहसितं यत्र साम्रनेत्रं तथैव च ।
उत्कम्पितयतांसकशिरस्तच्चापहसितं भवेत् ॥
संरब्ध साम्रनेत्रं च विक्रुष्टस्वरमुद्धतम् ।
करोपगुटपार्श्वं च तच्चातिहसितं भवेत् ॥ (43)

The restlessness of Hasa, the shaking of head and of limbs, and laughter holding both its sides—all these are the manifestations of Rajasic elements in Hasa. Saradatanaya in Bhava-prakasa p. 44, also holds that there is predominance of Rajas in Hasa. From the foregoing analysis, it must have been noticed that the constituents and after-effects of Hasa and Amla are the same.

Bharata speaks of alasya-avahithya-tandra-nidra-swapna-probodhasuya (Banaras ed. p. 74) as the vyabhi-charibhavas of Hasa. These reactions appear to be very different from the ones just cited. The difference is to be explained, as Caraka says, from the amount of acid, with which the man is treated. The appropriate amount of acid

will strengthen and stimulate the senses ; there shall be watering of the mouth, and agni or fire shall be well-sustained. अम्लोरसो तक्तं रोचयत्यग्निं दीपयति देहं बृंहयत्युज्जयति मनो बोधयतीन्द्रियाणि दृढीकरोति बलंचवर्द्धयति, वातमनुलोमयति हृदयं तर्पयत्यास्य-मास्रावसति ..... (Sutra. 26.43).[44] All these correspond to the anubhavas of Hasa, as analysed by Bharata. But there will be different reactions if this acid be taken in excess. These are according to Caraka, दन्तान् हर्षयतितर्पयति संमीलयत्य-क्षिणी संवीजयति रोमाणि कफं विलाययति.....रक्तं द्वषयति, मांसं विदहति, कायं शिथिलीकरोति..... (Sutra 26. 44) (45)

These become in Bharata, alasyavahitya-tandra-nidra-swapna etc. It will be seen how closely does Bharata follow Ayurvedic speculations.

The striking similarity between Hasa and Amla does not end here. Bharata speaks of a six-fold division of hasa. (6.51b, Banaras ed.). Susruta in Uttaratantra, 63.5, also speaks of a six-fold division of amla. It might be of interest to note further that the dasavastha of Sringara in Bharata (Banaras ed. p. 73), might have been influenced by the ten-fold division of Madhura in Susruta (Uttara-tantra. 63. 5).

That this is no idle guess will be appreciated, when it is remembered that Hemacandra in Kavyanusasana, compares Hasa with amla-dadima. In p. 90 (Nir. Sagar ed. 1934), Hemacandra describe Hasa as follows : यथा अम्लदड़िमादि-रसास्वादोऽन्यत्रापि दन्तोदकविकारानुरूपदर्शनात् संक्रमणस्वभावः, तथाहासोऽपि संक्रामति, काव्ये ।

Abhinavagupta similarly holds in Abhinava-Bharati (G.O.S. V. 1. p. 316) यथाम्लदाड़िमादिरसास्वादः संक्रमणमावोऽन्यत्रापि दन्तोद-कविकाराननुरूपसंक्रमदर्शानादेव संक्रामति ।

Both Abhinavagupta and Hemacandra are agreed that Hasa and Amla are very similar in their after-effects.

So deep-rooted is the philosophic basis of this problem, and so close is the resemblance between the Rasas in Bharata and their counterparts in Ayurveda, that any super-ficial examination will at once reveal the identity of the two. This could never have been accidental, and Bharata seems to have consciously drawn upon the speculations of the Ayurveda. Bharata speaks of the following anubhavas of

karuna. These are, asrupatana-paridevana-mukhasashana-vaivarna-srastagatrata-niswasa - smritivilopadibhivanubhavai-rabhinaya projoktabya.[46] These anubhavas have been associated with Karuna by all leading writers on Alamkara. But it has not been noticed that Susruta in Sutra-sthanam. 42. 11, associates gatra-kandu, vaivarna and mukha-paka with an excess of salt. Susurta writes, evatyarthama-sevyamana gatra-kandu - kothasopha-vaivarna-pumsattva-upaghatendriya-upatapan tatha mukha-kshipakam . . . . . pravrittinapadayati.

The parallelism between Karuna and Lavana is not confined to anubhavas alone. The vyabhicharibhavas of Karuna are strikingly similar to the after-effects of a treatment with salt. Bharata refers to the following vyabhichari-bhavas of Karuna. These are nirveda, glani, moha, visada, dainya, jadata, unmada and apasmara. These are comparable to the after-effects of a treatment with an excess of salt. Caraka in Sutra-sthanam, 26.46, writes, sa evam guno-apyekaevatya-arthanupa-yujyamanas pittam kopayati, raktam vardhayati, tarsayati, murchayati, mohayati, tapayati, darayati- . . . . pumsttvamupahanti indriyanya-uparunadhi.[47] Swooning (murcha) and stupor (moha, jadata) are present equally in karuna and lavana.

The points of similarity between Raudra and Katu (astringent) are again very striking. The Karyas or attendant effects of Raudra, are according to Bharata, tadana-patana-pidana-cchedana-bhedana-praharana . . . . karyani. Caraka writes in Sutra-sthanam. 26. 47, sneha-sweda-kleda-malanu-pathanti, rochayatyasanam, kandum vilalayati . . . krimin hinasti, mamsam vilekhayati, soneta-samghatam vinatti, van-dhanschinatti, margan vivrinoti, slesmanam samayati, laghu-usna ruksmascha. Susruta also says of astringent : Sthauly-alasyakapha-krimi-visaikustha-kandu-prasamana Sandhivan-dha-vicchedano-avasadana sthanya-sutra-medasam-upahanta ceti. The adverse effects of Raudra on mind and astringent on body are very similar.

The anubhavas of Raudra also seem to follow very closely the attendant after-effects of a treatment with astringent. Caraka speaks of the following after effects of a treatment with astringents. Vaktram sodhayati, agnim deepayati, bhuktam soshayati, ghranam-asravayati, cakkhu-virechayati, sputikaroti-indriyani (Sutra. 26. 47).[48] Bharata writes, rakta-

nayana ..... bhrukuti - kara-dantaustha-pidana-ganda-sphurana-hastagra-nishpesadibhi-ranubhavai-vabhinaya prayoktabya.[49] Of these rakta-nayana corresponds to Caraka's cakkhu-virechayati, while the rest come under Caraka's sputikaroti-indriyani. Bharata's kara-dantaustha-pidana-ganda-sphurana is again very close to Susruta's kara-charana-parsa-prabhitisu cha vata-sulanapadayati.

So close and conscious are Bharata's borrowings from the Ayurveda that the parallelism of the vyabhicharibhavas of Raudra extends even to the after-effects of a treatment with an excess of astringent. The vyabhicharibhavas of Raudra are, according to Bharata, sammoha, abega, capalata, augra, sweda, vepathu, romanca and gadagada. Caraka holds that there is an excess of vayu in astringent rasa, and an excess of astringent will bring about diseases of vayu. apicha vayvagni-gunavahulyayat bhrama-mada-vamathu-kampa-toda-bhedaiscarana-bhuja-piluprista-parsa-prabhitisu marutajan vikaran upajanayati (Sutra-sthanam. 26.48)[50]. It should be clearly noted that of the ten vyabhichari-bhavas of Raudra noted by Bharata (Banaras ed. p. 76), the last four are sattvika-bhavas, and as such, share the characteristic effects of vayu vikara (vide Ch. VII). The rest with their excess of movement show distinct traces of vayu. Abega, capalata, augra and utsaha in Bharata with their restless activities, show the same predominance of vayu in them.

Bharata's Vira and Caraka's Tikta or bitter present the same broad points of resemblance. The vibhavas of Vira according to Bharata are, asam-moha, adhyavasaya etc ; its anubhavas are sthayirya, dhairya and vaisaradya. It is of the nature of utsaha, and works against stupor and frigidity (6.67 Banaras ed.). Both Susruta and Caraka hold that tikta also works against stupor and fainting. Susruta writes in Sutra-sthanam 42.13, tiktaschedano rochana deepana . . . murchajvaraprasamana stanyasodhana . . . vasapayopasoshamscheti. Bharata's asammoha echoes Susruta's murchajvaraprasamana with reference to bitter. Caraka similarly holds that it is visaghna, krimighna, murchadahakandukustha trsnaprasamana (Sutra. 26.49). This is not all. The anubhavas of Vira distinctly echo Caraka's analysis of bitter. These anubhavas are sthairya-dhairya-tyaga-vaisaradyadibhiranubhavairabhinaya prajaktavya. With

Caraka, the anubhavas or after-effects of a treatment with bitter are tvang-mamsayas sthirikarana, jvaraghna, deepana, pacana, stanya-sodhana lekhana. Steadfastness or sthairya-karana characterises both Vira and tikta.

Vaisaradya is again an important anubhava of Vira in Bharata. This corresponds to the cleansing power of bitter, as analysed by Susruta and Caraka. Caraka in Sutra-sthanam 26.49, writes sthanya-sodhana lekhana, clearly showing the very great affinity of Raudra with bitter. The vyabhichari-bhava of Vira, romanca again shows this close approximation of the two Rasas. Romanca being a sattvikabhava, is dominated by vayu (vide Ch. VII). Bitter in Caraka also shows this predominance of vayu (Sutra-sthanam. 26.50). All these show the very striking points of resemblance between the speculations of Susruta, Caraka and Bharata.

One further point of resemblance between these two kindred speculations might be noted. Caraka in Sutra-sthanam 26.49 and Susruta in Sutra-sthanam, 42.13, speak of a kindling into activity after a course of bitter rasa. This is known as deepana. Abhinavagupta in G.O.S. I.325, holds utsaha and uddipana as the life and soul of Vira.

The parallelism between Bharata's bhayanaka and Caraka's kasaya or insipid deserves to be carefully noted. The anubhavas of bhayanaka are pravepita-kara-carana-nayana - calana - pulaka - mukha - vaivarna - swara-bhedadibhi-ranubhavai-abhinaya prajaktavya. These correspond to Susruta's analysis of the effects produced by insipid rasa. These are manya-sthambha-gatra-sphurana-chumuchumayanakunchana-ksanapravrittin janayati (Sutra-sthanam. 42.14).[51] Vaivarnya and Swarabheda are not strictly speaking anubhavas, but are really speaking sattvikabhavas, with an excess of vayu. Caraka himself subscribes to this view when he says that an excess of insipidity will bring about diseases of vayu (Sutra-sthanam. 26.52).

Bharata seems to have been aware of the very close resemblance between bhayanaka and its counterpart, kasaya in Ayurveda. Stambha, sweda, vepathu, swarabheda and vaivarna are all sattvika-bhavas, showing a predominance of vayu. The characteristic features of bhayanaka Rasa are very similar to the characteristic features of Kasaya in Caraka. In Bharata, these are

गात्रामुखदृष्टिभेदैरूरूस्तम्भाभिवोक्षणोद्वेशैः ।
सन्नमुखशोषहृदय स्पन्दनरोमोद्गमैश्च भयम् ॥
... ...
करचरणावेपथुस्तम्भगात्रहृदयप्रकम्पेन ।
शुष्कोष्टतालुकण्ठैर्भयानको नित्यमभिनयः ॥ 6.70,72 (52)

The characteristic features of bhayanaka, according to Bharata, are stambha, drying up of mouth (mukha-sosa) and palpitation of heart (hrdaya-spandana). It is very interesting to note that Caraka also speaks of stambha as a result of an excess treatment with insipid rasa. (Sutra. 26.51). Mukha-sosa and hrdaya-spandana in Bharata's bhayanaka seem to have been taken over from Caraka's asyam sosayati, hrdayam pidayatyudaram-adhma-payati (Sutra. 26.52).[53] Susruta also holds that there is hrid-pidasyasosa-udara-dhvana with an excess of Kasaya (Sutra. 42.14).

Bharata's analysis of the vyabhicharibhavas of bhayanaka is again very close to the reactions of a treatment with an excess of Kasaya. The vyabhicharibhavas of bhayanaka are stambha, sweda, gadagada, romanca, vepathu, swarabheda, vaivarna, sanka, moha and trasa, and apasmara. These vyabhicharibhavas show all the symptoms of an excess of vayu, and as such, have been included among the sattvika-bhavas. These are all the characteristic traits of a treatment with an excess of kasaya, which will inevitably lead to such diseases as are vataja (Caraka. Sutra. 26.62).

Such extensive and wide-spread parallelisms even in details could never have been accidental. It is not just a case of parallelism. Bharata seems to have consciously drawn upon the speculations of Indian Ayurveda. It will be seen later on how deeply the concepts of sattvikabhava in ch. VII and vyabhicharibhava in ch. VIII have also been influenced by kindred speculations in the Ayurveda. It is enough to note for the present that Sringara and Madhura, Hasa and Amla, Raudra and Katuka, Karuna and Lavana are but manifestations of one entity, which is now being taken in through the eyes and ears, and at the next moment, is tasted through the mouth. (See Ch. III).

IV

Bharata's Rasa-sutra, vibhava-anubhava-vyabhichari-samyogena rasanishpatti gives a prominent place to vibhava or ahara. From the foregoing analysis, it will have been noticed that the vibhavas which are indriyartha are taken in by the indriyas, and the message is sent forward to the manas. The Arammana in Abhidhamma analysis provides the starting point of a process of evolution, which culminates in the realisation of Rasa. But there is a long gap between the first beginnings in vibhava and their culmination in Rasa. Most writers on Indian Alamkara look at Rasa-realisation as instantaneous. But cognition in Indian analysis shall have to pass through indriya (sense), manas (mind), buddhi (intellect) and atman (soul). The very real difference between jnana and bodha, between intellectual apprehension and aesthetic appreciation is to be explained from this standpoint. It appears that while jnana or intellectual apprehension is of the mind, bodha or aesthetic appreciation is of the very nature of the soul. So bodha shows a further refinement, a subtler consistence, than what is possible in jnana.

The outside world, which is ahara with the followers of Patanjala, arammana with the Buddhists, vibhava with the Alamkarikas, provides us with a number of stimuli. These stimuli cannot be satiated unless these rest in the soul (atma-visranti). The citta takes on the character of the object (visayakara-vritti), when the citta takes in the object of sense through the indriya. The ahara of the world of sense, indriya, citta and its vritti, all these are of the nature of jada. Whatever is jada, is by nature non-revealing. But at the moment of bodha, this naturally non-revealing jada substance comes to reveal itself. But revelation or flashing-forth, spuradrupata does not belong to any of these. It belongs exclusively to atma-caitanya or soul-substance. So things of the outside world, the ahara of Patanjala or vibhava of Bharata cannot flash forth or become vibrant, except with the participation of soul. These messages or stimuli of the outside world are brought close to caitanya by the indriyas and citta-vritti, so that these messages themselves might take on the character of the soul. Jada vastu can only reveal itself with the participation of atma-

caitanya. This sphurana or revelation of jada-vastu at the moment of bodha, is thus made possible by the participation of atma-caitanya ; and so the expressiveness of the outside jada world is completely dependent on atma-caitanya.

There is a world of difference between the knowledge of a thing (jnana) and its imaginative or aesthetic apprehension. The citta-vritti taking on the character of the object of sense, may be called the jnana or knowledge of it. So this jnana is also of the nature of jada. But when there is an imposition of caitanya on this citta-vritti, then it is called anubhava or bodha. It should be clearly noted that vritti and bodha, knowledge and apprehension are two very distinct things, vritti being jada, bodha being ajada or citswarupa. This has been very clearly established in the Samkhya analysis. Vijnana-bhikshu says in Samkhya-sara . . . "Vivekavrittibodhayoo tarkika yatra sammoda, samkhyanam srestata jatas. Jenatma-sruta-muda eemay bandhastamasina, vritti-bodha-avivekana menire ksanikam citim". Vijnana-bhikshu means by this that ignorant people cannot appreciate the distinction between vritti and bodha, or knowledge of a thing and the apprehension of it. The Samkhya teachers have very clearly analysed the distinctive qualities of knowledge (jnana) and apprehension (bodha). But the Naiyaikas seem not to have understood this difference very well. In the Nyaya-sutra (I. 1.15), Gotama writes, buddhi-rupalabhdijnanamityanarthantaram. Intellect, apprehension and knowledge—these are not different from one another. The term apprehension (upalabdhi) is generally used in the sense of perception (pratyaksha). According to Samkhya analysis, buddhi stands next to purusa, in the order of involution, and is, as such, altogether different from knowledge (jnana), the abode of transparent consciousness. Gotama says that jnana and upalabdhi are identical, though it has been just noted how they are essentially different. It appears from this that the very real difference between jnana and bodha was not well-understood by the Naiyaikas. The Srutis also speak of atman as of the nature of knowledge. The Buddhists also did not clearly recognise the difference between jnana and bodha, and look upon vrittijnana as soul itself. This vrittijnana is by nature, short-lived, and is destroyed in a moment (ksnana-vidhamsi). This has led the Buddhist philosophers to think that soul itself

is destroyed in a moment. But really speaking, the atman which has been called as of the nature of jnana in the Srutis, means something very different from vritti-jnana. It is, on the other hand, of the nature of bodha or apprehension. Vritti-jnana might be of a short duration ; but bodha is everlasting. The Buddhists could not distinguish between transient jnana and eternal bodha. They were thus led to believe that the soul itself is transitory. The Bodha is of the nature of purusa ; the vritti-jnana is of the nature of citta. The purusa is cetana, while the citta is jada. So jada-vastu can flash out or become vibrant only when it rests in atma-caitanya. In Rasa-realisation, the taking-in of the objects of sense by indriyas is the result of the activity of citta. The message brought in by the senses through the mediation of vayu, is then transferred to caitanya. Thus far, there is no great difference between the receptions of messages of the outside world by different indriyas, between aharas tasted by the tongue and aharas taken in through the eye and the ear. But still there is a world of difference between apprehension of sense-objects in life, and the apprehension of sense-objects in art.

The difference between these two apprehensions seems to be this. At the moment of apprehension of objects in the world of sense, the caitanya flashes forth as just cit-matra. But there is in this atma-caitanya, a natural love of ananda, which resists sorrow. This ananda seated in the soul naturally flashes out ; but the citta being excessively disturbed, and turned outward (bahya-pravanata), cannot reflect the clear stream of ananda. In other words, though the soul goes on reflecting ananda, the reflection itself becomes unmanifest. At the moment of Rasa-realisation, the citta is turned away from all outward motivation by the help of vibhava, anubhava and vyabhicharibhava. There is a flow of the purified sattva of the citta ; at the same time, the citta becomes perfectly calm like a tranquil sheet of water. There is a mirroring and reflection of the ananda of the atma-caitanya in this surface of the citta. The manifestation of the joyful (anandarupata) nature of the soul (atma-caitanya) is Rasa-enjoyment. When the purified sattvic citta-vritti, which has become extremely refined, and is completely introvert and turned back upon itself, then there is a reflection of the joyous nature of the atman in this

vritti of the citta. There is no such reflection of this joyous nature of soul in ordinary citta-vrittis. But at the moment of Rasa-enjoyment, the citta becomes extremely refined and subtle, though not completely so (see Ch. IV). This results in the manifestation of citta-vrittis, which are now introvert. The bliss of the soul is reflected in this citta-vritti ; and thus there is the realisation of Rasa. This bliss or ananda being of the nature of soul, reveals itself. At the moment of Rasa-enjoyment, the citta in its purified Sattvic state of vritti, colours and makes manifest the unmanifest soul. The soul thus goes on enjoying through the mediation of citta. Taste and things tasted are thus the same thing, appearing differently from the standpoint of karma and kriya, or action and passion in Aristotelian analysis. This explains how there can never be complete purification of the soul in Rasa-enjoyment. This purification of the Sattva has necessarily got to be of an aprakita nature. The citta at the moment of Rasa-enjoyment, completely dissociates itself from all extrovert attitudes, and becomes perfectly introvert. Mammata also speaks of this bahya-baimukhya-pada of the Rasa-enjoyer at the moment of Rasa-enjoyment. The poet is trying to do the same thing as the ascetic. The ascetic achieves this introversion of citta by long and continued penance. He checks the outward flow of the citta, and makes it turn inward. The poet achieves this introversion through the magic of colour, rhythm and alamkara. This is a less arduous process of purification, but no less effective than the one used by the Yogins.

It is not always understood that the extrovert citta is the cause of all sorrows, while the introversion of the citta contributes to pleasure and delight. If a man can withdraw his citta-vrittis from the outside world, and rests content in his own self, then he can be supremely happy. Such a state is life in a second heaven. The reading of plays and poems is such an instrument for achieving this life, where all faculties have been withdrawn. The sahrdaya at the moment of Raja-enjoyment becomes completely self-absorbed, and loses all sense of the outside world. This is what is known in Rasa-enjoyment as tanmayi-bhava. It has been noticed at the beginning of this chapter, that vibhavas appear to the citta as ahara. The citta takes in these vibhavas as bhoga. As a result of enjoying the vibhavas or bhogya-

vastu, there is in the citta an emergence of an extremely refined sattva. The emergence of this refined sattva makes the citta turn away from things of sense. So an apprehension of things of sense will inevitably lead to a turning away from them. The height of enjoyment always goes with complete renunciation ; and this is apparent in aesthetic appreciation more than in anything else. The excellence of aesthetic delight is that at such a moment the citta cannot take in anything else. The citta becoming completely self-absorbed, is compelled to renounce things of sense as such. The great difference between enjoyment of ordinary things of sense, and enjoyment of things in the world of art, is this. The enjoyment of ordinary things of sense always increases an appetite for it ; na jatu kama kamanam-upabhogena samyati. But in the enjoyment of Rasa, the citta is completely satisfied, and becomes perfectly detached from the sensuousness of objects of pleasure. The enjoyment in ordinary life can never satisfy all our wants. Either there is a sense of excess of enjoyment, or there is a feeling of hidden want. There is never a completed sense of satisfaction. This absence of satiety keeps alive the hankering after things of sense ; but a completed sense of satiety is just opposed to this. In the satiated soul, there is no hankering after objects of enjoyment. The Bhagavad Gita writes,

यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः ।
यस्मिन स्थितो न दुःखेन गुरुणापि विचाल्यते ॥ (54)

A satiated condition of the soul is possible only when that something has already been achieved, which leaves nothing more to be desired. In such a condition of completed satisfaction, the body and the mind and senses, all become lax. The prana which is the source of all activities, and which is the source of all activities, and which is seated in the hrdaya (see Sec. I) is hardly able to keep the body alive. It cannot send or direct the indriyas to receive the message ; the manas cannot be determined (samkalpayukta) in the absence of prana. At this moment, the movement of prana is perfectly balanced. Prana rests in samya. To say that the movement of prana rests in a perfect equipoise, is to say that the movement of prana has almost ceased. The body and the senses are restless, when the movement of prana becomes uneven. The body and the senses go out and seek

new pleasures. But with the even movement of prana, when a perfect equipoise has been reached, a state is arrived at which is just opposed to this. In Rasa-enjoyment, what is enjoyment in outward appearance becomes complete renunciation on a closer analysis. The enjoyment of common objects of pleasure always increases the appetite of it. But in the enjoyment of objects of art, the things of sensuous apprehension instead of whetting the appetite, foster the the ideals of renunciation. In a word, the man instead of being self-centred, becomes self-composed. In susupti, the jiva even when living and motivated and directed by prana to new sources of pleasure, cannot take in these, because of a completed sense of satisfaction. Then the body and the mind and the senses become irresponsive. They are averse to sensory gratification. But there is such a divine sense of pleasure that in susupti, the highly wrought and expectant jiva lets go the objects of pleasure out of his own accord. At such a moment, the outside world of sense can only be a source of displeasure. It is very similar to the case of a sensuous man when resting with his dearest wife. At the moment of their union, the sensuous man loses all sense of reality. He can no longer distinguish between what is outside and what is in ; he cannot take in either outside objects or objects which are in him. He makes no distinction between sleep and waking. All duality ceases. The Prajnapayaviniscayasiddhi. IV. i, writes, "If one gives up both extremes (the extreme of the void and the extreme of the non-void), one is set free. The idea of an ego has no longer any support. For this reason, the dualistic mode (of thinking, which always enslaves us), must be given up". So also at the moment of Rasa-realisation, the citta being completely satisfied with the vibhavas, loses all sense of distinction, and rests in its own self. This is what may be called atma-visranti. In atma-visranti, the citta becomes detached from sensuous things. The citta is always taking on the character of objects of sense. But there are methods prescribed in the Yoga-sutra of making the citta free from all objectifications. These are difficult methods and not easily achieved. The citta on the other hand, can easily become free from all objectifications through the reading of plays and poems. The reader of a poem or the spectator of a play becomes expectant, when the poet or the dramatist brings before

him a new world of vibhavas. In his eager expectation of receiving the vibhavas of the poem and the play, there is a change in the citta of the reader or of the spectator. There is submergence of the inhibited visayas, already present in the citta of the reader along with the new visayas, freshly presented to him by the poem and the play. The objectifications in the world of art have reached a perfect balance and harmony with those others, already present in an inhibited form in the mind of the reader or the audience. A detailed analysis of how this submergence takes place will be made in Ch. X. The citta which is always gathering messages of the outside world through the hrdaya, is very often lost in the details of what it has collected. But the vibhavas in poems and plays, act as a very fine and delicate purgative. The fresh materials presented in poems, come to combine with the inhibitions already there in the mind of the audience ; and these then go out together, leaving the citta untainted and purified. The citta then turns back on itself. At such a moment, there is an enjoyment of pleasure, which knows no hindrance or limitations, and where all passions have subsided. Such a state is unattainable for creatures of the world. Only an approximation is possible in Rasa-enjoyment. There is no better method of achieving this purification than by the reading of poems and plays. In aesthetic enjoyment, what is thus bhoga to outward view, shows the highest ideals of tyaga.

The reason why the citta can never be balanced, is that it is always burdened with impurities. These impurities are always throwing the citta off its balance. But the moment these impurities are removed, the citta goes on expanding, and attains a perfectly balanced state. There is a vispharana of the citta. The impurities of the citta are contracting the citta, and retarding its expansion. There cannot be any ananda or delight, when the citta is contracted. The citta is naturally of an expansive nature. But the citta loses this expansiveness, when it becomes impure. The citta expands, and regains its original balance, even with the temporary removal of impurities. At this moment, there is a bursting out of pleasure and delight. There will be ecstatic delight if by any way whatsoever the citta could have been made to expand. Among all commonly practised methods for effecting this expansion of the citta, the

influence of literature is by far the best. There is this expansion of the citta in all cases, excepting in those who are unusually resistant to all sense of beauty. This is the moment of aesthetic enjoyment. All the particular phases of the citta are comprehended in this state, when the citta, which is at balance, pervades all particular phases of it. There is no conflict in this state being present in all these different manifestations of the citta. But no particular manifestation can be comprehended in another particular manifestation ; because particulars are always at war with one other. The universal content of gold is present in all particular manifestations of it, in the shape of necklace, or a bangle or a bracelet. But a necklace is not comprehended in a bangle ; and it can never be. If it were possible to enjoy the universal content of Rasa, underlying all particular manifestations of it, like Sringara and Hasa, or Madhura and Amla, then the delight arising out of it, would be unlimited. But the enjoyment of a particular manifestation can never give this uncircumscribed and unlimited sense of delight. The citta which has regained its balance, is not impeded in any way. But the limited citta, with its motivations, is almost always impeded, and is a bar to the free and detached enjoyment of aesthetic pleasure.

The great importance of Vibhavas is to be studied, from this stand-point. Vibhavas help in the restoration and gaining back of the original balance. It has already been noticed that this balanced state is the universal content of all particular manifestations. Vibhavas which replenish the lost sufficiency, thus help in gaining back the original balance, just as ahara in Ayurveda is to make good the deficiency of depleted dhatus, as also of the mala dhatus (Caraka. Sutra-sthanam. 28.3). Caraka in Sutra-sthanam. 28.2. writes, how a balance of dhatu and mala must be effected. In 28.3, he says further that just as bodies are the result of foods and drinks, so also diseases are born out of foods and drinks. It is useful to remember that bodies are 'bhava', a source of troubles and disquiet. There is happiness only when the bhava is free from the play of Rajas and Tamas. This freedom is possible, because there is Sakti, which is of the nature of aprakrita visuddha sattva.

V

Bharata in Ch. VI describes the process of Rasa-realisation. In p. 288-9 of Natya-Sastra (G.O.S.) Vol. I, Bharata writes, "Yatha hi nanavyanjanusadhi-dravya-samyogadrasa-nishpattir bhavati. Yatha hi-gudadibhir-dravyair-vyanjanau-sadhibhischa sadabadayoo rasa nirvar-tante tatha nana-bhavopagata api sthayino bhava rasattvam-apnuvanti . . . Yatha hi nanavyanjana-samskritam annam bhunjana rasanaswadayanti sumanassa purusa harsadinscha-dhigacchanti, tatha nanabhavabhinayavyanjita vaganga-sattvapetan sthayibhavan-aswadayanti sumanassa prekshaka . . . adhigacchanti".[55] This illustrative reference to the evolution of Rasa has been taken to mean that Bharata was drawing upon paka-sastra, and had nothing to do with the wider philosophical background of the problem, which under-lies the speculations of both Bharata and Ayurveda. Mm. P. V. Kane in his "History of Sanskrit Poetics", p. 346 (1951) notes how Bharata's Rasa-concept was influenced by paka-sastra. The textual support of Mm. Kane and of those others who are satisfied with explaining away Bharata's Rasa-sutra as a branch of paka-sastra, seems to be the following statement of Abhinavagupta. Abhinavagupta writes explaining the text of Bharata. "Dravyam gudadi esam paka-kramena samyagyojanarupat-kusala-sampadyat-samyogat". Again "etaduktam bhavati. Pakarupaya samyag-yojanaya tarat-alaulika rasa jayate". These texts have been interpreted to mean that the background of Bharata's Rasa-speculations is the paka-sastra.

But it appears that when Bharata was speaking of the evolution of Rasa, and Abhinavagupta was comparing the process of evolution as very similar to that in Paka-sastra, they are thinking only of the change that comes over bhava as a result of paka. The root "pacati" means not merely cooking ; it also means "coming to a fruition" or a change. This last meaning comprehends all the different senses in which paka may be used. Abhinavagupta in speaking of paka was referring to the change which comes over bhava at the moment of Rasa-realisation. Paka pre-supposes the existence of Sakti. Bharata's awareness of the presence of Sakti in Rasa enjoyment is evident once again in his

reference to visuddha-sattva as the soul of Rasa. (See Chs. IV and V).

The fruition of anna is not in itself ; it looks forward to apa. The fruition of apa again is not in itself ; it looks forward to tejas. It appears that the Chandyoga Upanishad tacitly recognises the gradual evolution and refinement of tejas from its first beginnings in anna. The activity of tejas thus presupposes the existence of both anna, which is of the nature of ahara, and apa which is prana. This is very striking, for anna without apa, cannot undergo any change. If anna had been heated alone without any apa, anna itself would be destroyed, and there would be no paka. If on the other hand, apa had been heated without anna, there could again be no change, for pure apa without an admixture with kshiti, does not undergo a change. Paka is only possible when anna in annamaya kosha mixes with apa in the pranamaya kosha, and the two together are processed by fire or tejas of the manomaya kosha. This is the paka, which Bharata and Abhinavagupta had in mind, when they spoke of Rasa-evolution as the result of paka. Rasa-evolution is only a processing and a change of the original ahara in the form of vibhava, and its gradual sublimation in the manomaya stage. The Vaicesika analysis speaks of this paka, which comes over "kshiti" in the presence of water. Pure water, however it may be heated, undergoes no change. But in the presence of earth, an apparent change comes over water. This change, according to the Vaicesika analysis, takes place in the atomic plane, or in paramanu. (Bhasa-pariccheda. 105). So also "anna" in the presence of "apa" shows marks of change, when tejas is applied to it. This is the paka, spoken of by the Upanishads, as also in the Vaicesika system, This is also the paka, spoken of by Bharata and Abhinavagupta, as meaning only a change from one state to another. The emergence of Rasa from bhava is as definitely a change from one state to another, as the preparation of soup from its raw materials and ingredients. It should be noted that while Bharata stops with the manomaya kosha, where the work of tejas begins, the Upanishads pass on to discuss further stages of sublimation in akasa, smriti and asa (Chandyogya, 7, 12-14). It is well-known how this analysis leads to more and more comprehension, until the perfection of bhuma is reached (Chandyogya. 7, 24.2). But it appears

that Bharata feels that a work of art cannot proceed with this purificatory process beyond the sattva-suddi stage. This stage is confined to manomaya kosha. This is possible because the concept of paka, which has very largely dominated early aesthetic sepculations, is also centred in manas, which is the seat of tejas.

VI

Caraka's ahara-mulabhyam rasa together with the Upanishadic ahara-suddhau sattva-suddhi seems to have paved the way for Bharata's Rasa-speculations. If Rasa be rooted in ahara, then good and healthy food should make for a healthy mind. The Chandogya Upanishad (7.26.2) writes how beginning with ahara-suddhi, a process is set in motion which leads to emancipation. With ahara-suddhi, the sattva becomes purified ; with the purification of sattva, steadfast smriti or memory is to be had ; and with the attainment of this perfection of memory, which knows no limitations of space and time, the citta is set free. The great importance of this passage from the Chandyogya Upanishad is that here it is clearly recognised that the mind is entirely dependent on the nature and quality of food, that is taken in by the body.

This concept of the necessity of having purified ahara for the attainment of a purified sattva, seems to have deeply influenced the speculations of the writers on rasa. The insistence on having particular vibhavas or aharas in the case of particular Rasas, seems also to proceed from this consideration. For instance, in the case of Sringara, the appropriate vibhavas are according to Bharata,

> Rtu-malayalam karai janagandharba-kavya-sevabhi
> Upavana-gamana-viharai sringara-rasa samudbhavati[56]
> (G.O.S. vol. I. 6.54).

In the case of Hasya, the appropriate vibhavas or aharas again, are sa cha vikrita-paravesalamkara-dharstya-laulya kuhakasatpralapa-vyanga-darsana dosa - daharanadibhirvibhavai-rupadyate.[57] (G.O.S. v. 1 p. 313-4), and so on with each of these Rasas. It has already been noticed how close is the

parallelism between the after-effects of a treatment with madhura and the attendant effects of sringara, or those of amla with their counterparts in hasa. What is to be noted here is this. Just as certain specific things, unmixed with others, are prescribed for particular Rasas in Ayurveda, so also certain vibhavas which are no less ahara than those prescribed in Ayurveda, contribute to the evolution of particular Rasa.

The prescription of particular ahara for the promotion of a specific Rasa is well-known in Ayurveda. In Sutra-sthanam, Ch. 27, Caraka discusses different ahara or anna, as contributing to the evolution of these different Rasas. In this chapter on appropriate food and drinks, Caraka discusses in detail how different kinds of food help promote a particular Rasa. This knowledge is very important for the physician of the body, as also for the physician of the soul. Caraka discusses for instance, the Rasa-content of different varieties of paddy with tendrils (Sutra. 27. 5-9), of different kinds of meat as contributing to these different Rasas (Sutra. 27, 10-25). Caraka discusses the Saka-varga, the phala-varga, the harita-varga, the nadya-varga, jala-varga, dugdha-varga, ikshu-varga and many more. Caraka discusses in all twelve categories of food (Sutra. 27.62). All these are contributing to the development of the body and the soul. In Sutra-sthanam 28.2, Caraka writes how rasa, rakta, mamsa, meda, asthi, majja, sukra and ojas are all rooted in ahara. "Pusyanti twahara - rasadrasa - rudhira - mamsa - medosthi-majja-sukraujamsi pancendriya-dravyani dhatu-prasada-samjnakani".[58] Again, Caraka writes if there be an increase or decrease of bodily rasa, appropriate ahara to restore the balance of disturbed Rasas, might be prescribed (Sutra. 28.2). This is so because rasas being rooted in ahara, can be augmented or diminished by appropriate ahara. (Sutra. 28.2).

In Sutra-sthanam. 28.5, Caraka looks at sound, touch, vision, taste and smell as all different forms of ahara. These aharas when unsuitable or unpalatable, give rise to diseases as much as change of seasons, parinama or prajna-aparadha. The great importance of vibhava in the evolution of Rasa is to be looked at from this standpoint. Bharata writes,

आहारेऽधिष्टिताः प्राणाः प्राणे योग्याः प्रतिष्ठिताः ॥
तस्माद्योग्यप्रसिध्यर्थमाहारे यत्नवान् भवेत् ।
अशुद्धकायं प्रक्लान्तमतीवक्षुत्पिपासितम् ॥
अतिपीतं तथा भुक्तं व्यायामं नैव कारयेत । (59)
(G.O.S. V. 2. Ch. 10. 100b-102a)

Though Bharata is speaking of Carividhana, it is useful to remember that his use of the word "ahara" in the above context has almost universal validity, and applies to all forms of ahara. Bharata says in the strain of Caraka, ahare adhistitha prana . . . . This being so, just as the good physician carefully chooses proper diet, so also the good poet and the dramatist should be particularly careful about appropriate vibhavas. In Ch. 10, 97-100a, Bharata writes again,

सन्धानं शरविन्यासं विक्षेपो मोक्षणं भवेत।
तैलाभ्यक्तेन गात्रेण यवागूमृदितेन च ॥
व्यायामं कारयेद्धीमान् भित्तिवाकाशिके तथा ।
योग्यायां मातृका भित्तिस्तम्भादियत्तिं समाश्रयेत् ॥
भित्तौ प्रसारितांस्तु व्यायामं कारयेन्नरम् ।
वलाथं च निषेवेत नस्यं वस्तिविधिं तथा ॥
स्निग्धान्यन्नानि च तथा रसकं पानकं तथा । (60)

The background of this passage from Bharata is to be sought in Caraka and Susruta. There is little difficulty about the presence of the concept of ahara in the kindred speculations of Bharata, and those of Caraka and Susruta. What is even more significant is this. Bharata takes over the details, regarding vyayama and their bearing on the question of purgation.

Four distinct stages are clearly marked out in Bharata's analysis. These stages exactly correspond to their counterparts, in the treatment of the physical body in Caraka and Susruta. These stages in Bharata are (1) to get rubbed with oil (10.97) ; (2) after being rubbed with oil, to do some physical exercise in the gymnasium (10.98) ; (3) the third stage, is to be purgated with snuffs or cathetar (10.99). The last stage after being treated with snuffs and

cathetar, is taking in wholesome food (10. 100). All these stages can be traced in Caraka's analysis of vata-vyadhi (Cikitsa-sthanam. Ch. 28). This again is highly significant, for ahara which lies at the root of Rasa, is essentially an activity of vayu, operating with hrdaya.

Caraka in Siddhi-sthanam, Ch. 1. 17, speaks of the wholesome effects of oil in counteracting diseases of vayu.

न तैलादानात् परमस्ति किंचित द्रव्यं विशेषेण समीरणार्त्तं ।
स्नेहाद्धि रौक्ष्यं लघुतां गुरूत्वादौष्णाच्च शैत्यं पवनस्य हत्वा ॥
तैलं ददात्याशु मनःप्रसादं वीर्यं वलं वर्णमयाग्निपुष्टिम् ॥(61)

There is nothing like oil in counteracting vayu. For oil being of a sneha nature, removes the ruksmata of the body ; being of a heavy and viscous nature, it removes the rapidity and lightness of vayu ; and being of a warm nature, it works against the coldness of vayu and quickly tranquilises the mind, and thus contributes to the development of strength and brightness, appetite and growth. In Sutra-sthanam. 5. 30-1, Caraka speaks again of how oil counteracts the unbalance produced by vayu.

न कर्णरोग वातोत्था न मन्याहनुसंग्रहः ।
नोच्चैः श्रुतिर्नव्यधिर्य्यं स्यान्नित्यं कर्णतर्पणात् ॥
... ...
स्पर्शने चाधिको वायुः स्पर्शनञ्चत्वगाश्रितम् ।
त्व्यचश्च परमोऽभ्यंग स्तस्मात्तं शीलयेन्तरः ॥

Bharata's dependence on Ayurvedic speculations in his analysis of Cari-vidhana is so manifest, that even Abhinavagupta is forced to admit that purgations and administration of oil are all from Ayurveda. Tasya vasti-vidhischa tailaghritadibhi yathadesakala-prakrititi mantabyamayurvedat. (Abhinava-Bharati. v. 2. p. 116). Abhinava combines two separate processes together, which on a closer analysis belong to the two distinct stages.

After having been rubbed with oil, the young man does physical exercises. This second stage in Bharata's analysis is a distinct echo of Caraka's Sweda-adhya (Sutra-sthanam. ch. 14). Caraka notes how in almost all types of Sweda, the patient has first to be rubbed and treated with oil. This is

so in "prastarasweda" (Sutra. 14.17), in "nadi-sweda" (Sutra. 14.18), "pariseka-sweda" (Sutra. 14.19), "abagaha-sweda" (sutra. 14.20), "jentaka-sweda" (Sutra. 14.21), "asma-sweda" ((Sutra. 14.22), "kuti-sweda" (Sutra. 14.24), "bhu-sweda" (Sutra. 14.25), "kumbhi-sweda" (Sutra. 14.26), "kupa-sweda" (Sutra. 14.27) and "holaka-sweda" (Sutra. 14.26), "kupa-sweda" (Sutra. 14.27) and "holaka-sweda" (Sutra. 14.28).[63] It appears that Bharata had a very intimate knowledge of this treatment through sweda, practised in Ayurveda. The sweda-treatment of which Bharata speaks in Ch. 10, is niragni-sweda. It naturally follows that Bharata should speak of vyayama as one of the recognised methods for bringing about sweda. (Ch. 10, 98). It is highly interesting to note that Caraka also speaks of Vyayama as one of the tested niragni-sweda, widely used by the physicians (Sutra-sthanam. 14.29). The predominance of Vayu in Sweda has again to be discussed in Ch. VII, where it would be seen that all Sattvika-bhavas are the result of Vayu-vikara.

The third stage in Bharata's analysis is one of the most frequently used practices in Indian medicine. This is, as Bharata says, balartham cha niseveta nasyam bastividhim tatha. (Ch. 10.99).[64] Taking of snuffs and the use of purgatives are recognised modes for the treatment of vayu. Caraka in Sutra-sthanam. 20. 11, writes स्नेहस्वेदास्थपनानुवासननस्तः कर्मभोजनाभ्यंगोत्सादन परिषेकादिभिर्वातिहरैर्मात्रां कालञ्च प्रमाणीकृत्य।[65]

Bharata seems to be writing out the prescription for the treatment of a patient affected with wind, much as Caraka does in the above passage. Nasya and Vasti are recognised methods for the treatment of Vayu, and Bharata clearly takes these over from the speculations of Ayurveda.

Bharata once again prescribes a drink of barley (jabagu) for one, who is to be purgated. This fulfils Caraka's demand that a purgated man must first take in a little warm water, followed by a course of barley drink. Caraka in Sutra-sthanam. 15, 15, writes, अथैनं सायाह्ने परे वाह्नि सुखोदकपरिषिक्तं पुराणानां लोहितशालितण्डुलानां स्ववक्लिन्नां मंडपूर्वा सुखोष्णां यवागूं पाययेदग्निबलमभिसमीक्ष्य चैवं द्वितीयेतृतीये चान्नकाले। चतुर्थेत्वन्नकाले तथाविधानामेव शालितण्डुलानामुत्स्विन्नां.....भोजयेत्।..... दशमे त्वन्नकाले लावकपिंजलादीनामन्यतमस्य मांसरसेनौदकलावणिकेनापि सारवता भोजयेत्।[66]

Caraka in the above passage also insists on taking well-boiled rice, along with the juice of mutton or other edible birds like lava or kapinjala. Bharata also prescribes exactly like Caraka that well-boiled rice is to be taken after a course of barley drink. Bharata writes in Ch. 10. 100,

स्निग्धान्यन्नाति च तथा रसकं मानकं तथा।
आहाराधिष्ठिताः प्राणाः प्राणे योग्याः प्रतिष्ठिताः ॥ (67)

Abhinavagupta writes when commenting on this verse, रसकमिति मांसरसं सेवतेति संरन्धः। पालकानि च स्निग्धनोति संरन्धः। It appears that Abhinavagupta is aware of the implications of the concept of ahara in Bharata's speculations, and its background in Ayurveda.

There is nothing new in Bharata's discussion of vyayama, and food and drink, appropriate after a purgative treatment. Bharata follows even the little details, prescribed in the Ayurveda. Two relevant passages from Caraka might be cited ; and these would reveal the extent of Bharata's indebtedness to Indian medicine. Caraka speaks of the treatment of a patient, affected with wind.

केवलं निरूपष्टम्भमादौ स्नेहैरूपाचरेत्।
वायुं सर्पिवसातैलमज्जापानैर्नरं ततः ॥
स्नेहक्लान्तं समाश्वास्य पयोभिः स्नेहयेत् पुनः।
यूषैर्ग्राम्याम्बुजानूपरसैर्वा स्नेहसंयुतैः ॥
कृशरापायसैः साम्ललवणैः सानुवासनैः।
नावणैस्तर्पणैश्चान्नैः सुस्निग्धं स्वेदयेत्तु तम् ॥
स्वभ्यक्तं स्नेहसंयुक्तैनाडीप्रस्तरसंकरैः।
तथान्यै र्विविधैः स्वेदैर्यथायोगमुपाचरेत् ॥ (68)

(Cikitsa-sthanam. 28.23)

Again,

दुर्बलोः यो विरेच्यः स्यात् तं निरूहैरूपाचरेत्।
पाचनैर्दीपनीयैर्वा भोजनैस्तद्वयुतैर्नरम् ॥
संशुद्धस्योध्यिते चाग्नौ स्नेहस्वेदौ पुनर्हितौ ॥
साद्वम्ललवणस्निग्धैराहारैः सतत पुनः।
नावणैर्धूमपानैश्च सर्वानेवोपपादयेत् ॥ (69)

(Cikitsa-sthanam 28.27)

Sweet and sour, salted and pleasant diet, along with snuff and smoking, are the best remedy for diseases of vayu. The emphasis on sweet dishes and mutton juices is typically Ayurvedic.

The great importance of vayu in Bharata's analysis seems to have proceeded from the consideration that it is vayu, which makes for the contact of indriyartha with indriya. Caraka similarly holds in Sutra-sthanam. 1.26,

कालबुद्धीन्द्रियार्थानां योगो मिथ्या ना चाति च।
द्वयाश्रयाणां व्याधीनां त्रिविधो हेतुसंग्रहो॥ (70)

The three causes of both bodily and mental diseases, are kala, buddhi and indriya. These may arise out of ayoga, atiyoga or mithya yoga. These diseases might be either of body or of mind. Bharata also discusses ayoga, atiyoga and mithyayoga of indriya-indriyartha with reference to mind. He confines himself to the unbalance produced in the mind by these three yogas of indriya-indriyartha. The unbalance produced in the body by any of these three yogas of indriya-indriyartha, is to be treated by the doctor and the medical practitioner.

In Sutra-sthanam, 15.16, Atreya says that ahara or food which restores the balance of bodily dhatus, and makes the unbalanced bodily dhatus return to normality, is of a beneficial nature. Ahara which even when properly administered disturbs the equilibrium of the body, and does not restore bodily balance, is ahita, or unsuitable. In Sutra-sthanam, 25,14, Atreya says once again that wholesome food contributes to the development of purusa, just as bad and unwholesome food is the cause of all diseases. Bharata in Ch. 22. 88-90 (G.O.S. vol. III) repeatedly says that indriyartha in the form of sabda, rupa, sparsa, gandha and rasa must be wholesome or 'ista', so that the mind might become "saumukha". This is a distinct echo of Caraka's emphasis on the necessity of having proper and wholesome food.

The philosophic standpoint in which the same thing when taken in through the different senses appears as different, binds together the speculations of Alamkara and Ayurveda. The same thing, when acting in different roles is known by different names. Caraka in Sutra-sthanam.

4.13. writes, एकोऽपि ह्यनेकां संज्ञां लभते कार्य्यान्तराणिकुर्वन्। तद्यथा पुरुषो बहूनां कर्मणां करणो समर्थो भवति। स यद्यत् कर्म करोति तस्य तस्य कर्मणः कर्त्तृकरणकार्यसंप्रयुक्तं तत्तद् गौणं नामविशेषं प्राप्नोति।.....(71)

The same thing assumes different names, as it does different-works. Cakrapani explain: एक पुरुषः कर्मणां व्यापाराणाम् उदन पचनकुम्भकरणखनित्रकरणभूमिखाननानां करणो समर्थो भवति..... यद्यत् कर्मेति उदनपाकादिग्रहः, यद्यत् कर्म करोति तस्य तस्य कर्मणः कर्त्तृसम्प्रयुक्तं पाचक इति, करणसम्प्रयुक्तं खानित्रक इति .... गुणयोगप्रवृत्तं गौणं; गुणयोगश्च-पाचक इत्यत्र पचिक्रियायां कर्त्तृत्वं, खानित्रिक इत्यत्र खनित्रकरणयुक्त खननं प्रति कर्त्तृत्वं, कुम्भकार इत्यत्र कार्य्यकुम्भोपहितं कर्त्तृत्वसित्येभिस्त्रिभिगुणैरभिन्नो भिन्नोऽप्यभिधीयते व्यवहियते इति भावः।

The same man might be a cook, a potter, a blacksmith, or a digger of ground; their respective works are cooking, modelling of pots, fashioning of iron implements, or up-turning the soil. The guna in the cook, is the knowledge of cooking, in the potter, the knowledge of clay-modelling, in the blacksmith the art of casting. Caraka in Sutra-sthanam, 26.26 describes how substance and quality always go together. A substance might sometimes become operative on account of its character as dravya, and at other moments, operative on account of its qualities. Caraka writes,

नतु केवलं गुखप्रभावादेव द्रब्याणि कार्म्मुकानि स्युः। द्रब्याणि हि द्रब्यप्रभावाद गुण प्रभावाद्र द्रब्यगुणप्रभावाच्च तस्मिंस्तस्मिन् काले तत्तद्विधिकरणमासाद्य तां तांच युक्तिमर्थंच तं तमभिप्रेत्य यत्कुर्वन्ति तत् कम येनकुर्वन्ति तद्वीर्यं...यत्तु साधयन्ति तत् फलम्। (72)

Caraka in Sutra-sthanam, 26.37, writes gunas can never subsist in gunas; and so the physician means by rasa only a particular quality of the thing, charged with rasa. This mutual dependence of dravya and guna is brought out even more clearly in Sutra-sthanam. I.23, Caraka writes,

यत्राश्रिताः कर्मगुणाः कारणं समवायि यत्।
तद्द्रव्यं. समवायी तु निश्चेष्टः कारणं गुणः॥ (73)

So substance and qualities can never be separated. All that takes place is this. Sometimes, substance predominates in

the effect produced ; sometimes it is the quality. But though there may be relative predominance of one in a particular state, there can never be a pure substance without any quality, or pure quality without a substantial basis. This impossibility of ever having pure substance or pure quality was to colour the later speculations of Saiva, Pratyabhijna, Sakta and Vaisnava systems.

It appears that the aswada of Sringara and Hasa is a guna-pradhana aswada, while the aswada of Madhura and Amla is a dravya-pradhana aswada. But substance and quality always go together. There is more point in Bharata's analogy of cooking in describing the evolution of Rasa than what is apparent on the surface. First, the concept of cooking, in so far as it means a change of state, is common to Ayurveda and Alamkara. It is ahara in both cases. Now the recipient sense-organ is the palate ; now it is the eye and the ear[9]. In both cases, through the gratification of the indriyas, the mind is pleased. What is important to remember in the present context is that Caraka's ahara is dravya-pradhana, while Bharata's ahara is guna-pradhana. But substance can never be without qualities. Inspite of this relative predominance of dravya and guna in these two forms of ahara, the citta-sattva is equally gratified by both. This seems to be the philosophic background of how sense-impressions in the form of vibhavas are being changed into the bliss of aesthetic enjoyment.

VII

Once this philosophical position is accepted, it remains to be seen how subjective as well as objective difference make for divergent responses, even when the object or the subject may remain the same. Sense-knowledge or ahara is a relation between subject and object. A closer analysis of this relation would reveal that cognition which is knowledge of vibhava, might differ with the difference of the subject, when the object is the same ; or it might differ with the difference of the object, when the subject is un-

9 Dr. Beare's "Greek Theories of Elementary Cognition from Alcmaeon to Aristotle" (1906) may be profitably consulted.

changed. These subjective and objective differences account for the very great differences between different responses, which must finally decide the nature and quality of art-experience.

It is easy to see how emotion, which is a subjective reflection of an objective thing, is an ingredient of consciousness. Stimulating situations give rise to widespread ordered repercussions throughout the body, felt as clearly marked colourings of consciousness. A detailed analysis of these repercussions in the body and the mind will be made in Chapters VII on sattvikabhava and VIII on vyabhicharibhava. The patterns in organic response assume the forms of fear, grief, joy and anger and other emotional states. They arise for the most part when permanent or periodical tendencies of the individual are suddenly either facilitated or frustrated. I. A. Richards thinks that these responses are far less dependent upon "the nature of the external stimulus than upon the general internal circumstances of the individuals' life at the time the stimulus occurs" (Principles of Literary Criticism, 1938, ch. XIII).

These emotional states, with pleasure and unpleasure, are customarily distinguished under the head of feeling from sensations, which are, as already noticed, very closely dependent for their character upon their stimulus. Thus sensations are ranked together as cognitive elements, concerned, that is, with the knowledge of things, rather than with the attitude or behaviour towards them, or our emotion about them. Pleasure, however, and emotion have also a cognitive aspect.

Two main features characterise every emotional experience. One of these is a diffused reaction in the organs of the body brought about through the sympathetic systems. The other is a tendency to action of some definite kind or group of kinds. These extensive changes in the visceral and vascular systems, characteristically in respiration and in glandular secretion, commonly take place in response to stimulus which call some instinctive tendency into play. As a result of all these changes, a tide of sensations of internal bodily origin comes into consciousness. It is generally agreed that these sensations make up at least the main part of the peculiar consciousness of an emotion.

These sensations or images of them are then a main ingredient of an emotional experience, and account for its peculiar "colour" or tone, for the voluminousness and massiveness, as well as for the extreme acuteness of emotions. But of equal importance are the changes in consciousness due to reactions in the nervous systems which control movement, governing muscular response to the stimulating situation.

I. A. Richards minimises the importance of the external stimulus, and emphasizes the general internal circumstances of the individual's life. The Indian analysis recognises the equal importance of both the external stimulus, and the general internal set-up of the individual's life. This last has played a very important part in Rasa-analysis ; it assumes the form of vasana. Rasa-enjoyment is impossible for one who is without vasana. The difference in external stimulus may give rise to the bheda of alambana or asraya. The difference in the subjective world may give rise to divergent appreciations of the same thing by different men, with subjective differences.

In the objective difference, it is the ahara or the thing appealing to sense, which changes. A man may love a host of things. There cannot be, it seems, any limit to what a man likes or dislikes. With a great lover like Rupert Brooke, it might be,

> White plates and cups, clean gleaming,
> Ringed with blue lines, and feathery, faery dust ;
> Wet roofs beneath the lamp-light ; the strong crust
> of friendly bread ; and many-tasing food ;
> Rainbows, and the blue bitter smoke of wood.
> (The Great Lover).

It is needless to refer to Kalidasa's ramyani beeksya madhuransca nisamya, both of which are forms of ahara ; or to Keat's sensuousness, where all five senses are gratified.

The reason why a particular man may be in love with many things is that he has a soul which has many facets, eager to take in different kinds of experience. Keats spoke of this many-faceted soul of the poet, when he wrote, "The poet is the most unpoetic creature in the world" (Letter to Woodhouse. 27.10.1818.). The poet is unpoetic in the sense that he has not a fixed, circumscribed personality.

The appreciator of a work of art or of any form of sense-knowledge, looks forward to Sattvic, Rajas or Tamas ahara, as he is of a Sattvic, Rajas or Tamas nature. If the Sattvic purusa takes in Sattvic ahara, this ahara by first gratifying the senses, satisfies his citta-sattva. The Ayurveda speaks of satmya-ahara, or ahara which is congenial to body and soul. The body and the citta-sattva are equally gratified by this taking in of congenial Rasa. If on the other hand, one constantly feeds on uncongenial Rasa, there is a depletion, instead of gratification and replenishment. Caraka repeats this standpoint in Sutra-sthanam. I. 18, where he writes sarvada sarva-bhavanam samanyam vriddhi-karanam. Vacaspati Misra in Samkhya-tattva-kaumudi refers to the case of Padmavati in support of this standpoint, that how it is a particular man may love one object, while another may not be in love with it. This can only be explained if it be remembered that the mental constituents of these different men are also different. This subjective difference is explained if the varying mental constituents of these different men be taken into consideration. This applies to sattvic purusa, as also to Rajasa and Tamasa purusas. At the moment of the inception of the purusa, the balance and equilibrium of the three gunas is disturbed by adrsta, resulting in the evolution of very different purusas. This difference in the constituents of different purusas, is very difficult to be removed. For instance, it is almost an impossibility to make a man who is born deaf or blind, hear or see again. Such derangement in the nature of the purusa is made possible by the parents transmitting the latent cause, or his being born in such a place or time, which will predetermine his mental and physical constitution. Even social conditions might very largely influence the nature and destiny of man. There can hardly be any exception to such a general rule. A man is endowed with a particular prakriti by the inexorable law of causality at the moment of his birth, and also by his own adrsta. The whole range of activities of a man, his varied and diverse response, and the very nature of man—all these are preconditioned by his prakriti. This prakriti determines what sthayi-bhavas are dominant in a particular man. Prakriti as has been just noticed, is linked up with the laws of causality as well as his own adrsta. This varied and diverse response of a particular man, when he is confronted with different things,

is only to be explained from the analysis of the different constituents of his mental make-up.

The problem of vibhava or ahara might be looked at from another standpoint. It is very often found that while one particular object has a very wide range of appeal, another object used by a different poet may have a very limited range. How the wide popularity of one particular vibhava, and the comparatively lukewarm appeal of another, are to be explained ? It seems that the vibhava, which has a very wide range of appeal, must have entered into mass-consciousness. A good deal of obscurity of the literature of a by-gone age, is to be explained by that there have been a loss of continuity and a break of tradition. A poet cannot successfully use new data for metaphor or simile until they have become familiar to ordinary people. Many of the abstract terms used by the poet today, have no overtones. It is as if a painter suddenly stuck on his canvas a piece of actual material, cabbage leaf, corduray, whatever it might be, instead of painting it. The patch, the abstract word snatched from contemporary life, has not been assimilated, and fairly well digested in the popular imagination. Poetry must have a common universal background between the poet and the audience ; and this applies to all cases of aesthetic appreciation. There is no common ground of belief today upon which a poet may take his stand or against which he may re-act, to correspond with the Christian tradition in the Middle Ages, or the Renaissance humanist tradition of the seventeenth century Europe, or the efflorescence which characterises the ages of Kalidasa and Bhavabhuti. When poets have no such common ground with their readers, no set of beliefs, which both take for granted, some of the traditional channels of communication are automatically closed. This applies not only between two periods in one particular country, but also between two particular countries at one particular moment of time. A particular form, or colour or shape is beautiful, if it has been endowed with qualities which satisfy the ordinary man, and has entered into mass consciousness. Why a particular form is beautiful is to be explained with reference to social and cultural conditions, to religious beliefs, and sometimes, even political faith. All these enter into mass-consciousness.

In discussing vibhavas, it is good to remember that poetry contains manifest and latent contents. The manifest

content can be roughly arrived at by paraphrasing the poem. But the latent content, i.e., the emotional content has almost entirely vanished in such a paraphrase. It was contained then, not in the external reality (symbolised by the words for this has been preserved), but by the words themselves. The manifest content in the poetry is interpreted "rationally". It is the external reality in the poem. It can be expressed in other ways and other languages. But the latent content of poetry is in that particular form of wording, and in no other.

How is the latent content contained in the original word and not contained in the sense of the words—i.e., in the portions of external reality which the words symbolise ? This external reality which is the vibhava of the poem, has a manifest and latent content. This manifest content is apparent even to a casual reader. But it requires a high degree of intellectual and aesthetic discipline to get the most of this latent content. Even then this content is not completely exhausted. The emotions are associated affectively with the portion of external reality, symbolised by the manifest content, for another language can be made to symbolise the same portion of external reality, and still it is not the poem. How then did the original words in the poem contain the emotional content "in themselves" and not in the things they symbolised ? It is by the "affective association" of ideas.

If a word be abstracted from its surroundings and concentrated on, a number of associations will rise vague to the mind. In a simple word like "spring", there are hundreds of them ; of greenness, of youth, of fountains, of jumping ; every word drags behind it a vast bag and baggage of emotional associations, picked up in the thousands of different circumstances in which the word was used. It is these associations that provided the latent content of affect which is the poem. Not the ideas of "greenness" and "youth", but the affective cord linking the ideas of "greenness" and "youth" to the word "spring" constitutes the raw material of poetry. Vibhavas which might assume any shape in the world of sense, are all held by these associations and affective cords. It shows how deeply the vibhavas must be immersed in the mass-consciousness, before there can be any association and affectiveness.

This would indicate that a particular form is beautiful,

not so much for its intrinsic beauty, or even because of a certain arrangement of the different parts of it, satisfying our aesthetic sense, but because it fits in well with the social and cultural ideals of the people and of the country. Dark eyes are a mark of beauty among the Indians, while blue eyes characterise beautiful women in the West. Dark hair among the Indians, is beautiful, while golden auburn is the characteristic mark of a beautiful lady in Europe. These concepts go to the roots of the mass mind. It appears that darkness which protects us from the glare of the tropical sun, has been associated with the ideas of gentleness and kindliness, while in Europe with its freezing skies, love and affection are always warm.

These particular emotional attitudes are very often associated with one particular word or with one particular thing. It is usual to look at words and things as completely divorced and severed from all such associations, and take these at their face value. But take away the associations, which are deeply rooted in the social consciousness of the mass-mind, the colour and the glow of the word will all disappear. A word is charged with an aura of meaning, the sources of which are to be traced in the deep consciousness of the country and of the people.

It is clear how one particular emotion, arising out of a particular vibhava, may travel much beyond the immediate significance of the words, or forms symbolising it. There is another aspect of the problem. It is how one particular sentiment has to depend necessarily on certain customary and usual excitants. The basis of this relation appears again to be the law of association. In poetry, words are born or re-born in the act of thinking. Does it follow that poetry is solely an affair of words ? The answer seems to be yes ; an affair of words adequate to the thought involved. An affair of one word, like Shakespeare's "incarnadine", or of two or three words like "shady sadness", "incense-breathing Morn", or of all the words necessary for a thought like the Divine Comedy.

Vibhavas might again be looked upon either as stationary or as evolving. Vibhavas which have no aura of meaning about them, dull and prosaic as these are, are stationary. It seems likely that most poetry with evolving vibhavas, is markedly imaginative, and will naturally be read as though its meanings were inherent in the words.

Some of the poetry with stationary vibhavas, will best be read otherwise—with a clear and recognised distinction between the words and the meanings attributed to them. But the finest poetry must necessarily use this evolving vibhava, where excitants are indissolubly connected with one particular sentiment. The stationary vibhava is the world of motor-buses, beef-steaks and acquaintances, the framework of things and events within which we maintain our every-day existence, the world of the routine satisfaction of our minimum exigencies. But in the world of evolving vibhavas, every word of the routine world is invested with other values than those necessary for our bare continuance as living beings : all objects for which we can feel love, awe, admiration ; any quality beyond the account of physics, chemistry and the physiology of sense-perception, nutrition, reproduction and locomotion.

It seems that while alambana vibhava is stationary, uddipana vibhavas are evolving, emergent. Alambana vibhava is the peg from which the superstructure of the artistic form is hung. The many associations and suggestions with which a particular form is invested, assume the form of uddipana vibhava. These uddipana vibhavas by their very nature, are associated with an object, which itself might be stationary. In this emergent evolution, the object will gather around it different symbols, which feed and sustain the original vibhava, so much so that certain ideas will come to be identified with it. For instance, the mention of Radha will bring in its train a host of uddipana vibhavas, like black clouds, black waters and dark forest trees. The basis of this relation is provided no doubt by Krisna and all these natural things, sharing in the concept of blackness. What is to be noted in the analysis of emergent vibhava is this. The colour blackness, the universal content in all these different manifestations, itself changes. Lord Krisna, black clouds, curling waters and dark trees are all vibrant with this one trait. Inspite of their very real difference, they have coalesced and merged into one in the mind of all lovers. But in stationary or alambana vibhava, the difference between the entities are uppermost, and cannot be ruled out. So alambana vibhava must first be made dynamic with the imposition of uddipana vibhava. It has already been noticed how important is this concept of movement in Bharata's Rasa-analysis, for vibhava which

is ahara must undergo a process of movement or paka, before there can be the emergence of Rasa. This movement or paka is a process of clarification and purification, to which concept it will be necessary to return in Chapters IV and V.

It has sometimes been questioned what is this bhava, which arises out of an assimilation of vibhava. Is it a product of individual culture, or does it proceed out of the mass-mind ? The preferential assimilation of a particular vibhava to the exclusion of the rest, may depend in the first place on the kind of training, he received, the nature of society in which he lived, the type of associates he comes across in the daily rounds of life. The subject-object relationship, the knowing mind and the object known, cannot be strictly split up into sharp divisions. It is in this sense that nothing of which one is in any way conscious, is given to the mind. That which is given to the mind is already present in a latent form in him. Without this prior presence in the mind, cognition itself would become an impossibility. (See Chs. IV and V).

If the same object be presented to different spectators, there will be very obviously the most diverse reactions. A closer analysis will reveal that pleasure and pain are not centred in the object or vibhava. The enjoyer enjoys his own delight. These objects or vibhavas only help the spectator or the reader enjoy this delight, which is in him. The object or vibhavas being only a help, pleasure and pain ultimately depend on the instinctive capacity of the enjoyer. Vacaspati Misra in Tattva-Kaumudi refers to the case of Padmavati, where the same woman is the source of pleasure, pain and stupor to the husband, disgruntled lover and the lascivious man.

The peculiar mental constitution characterising different men, cannot be wilfully acquired, and is not the result of education and culture. This is inextricably associated with the whole life-history of the soul. It is prenatal, and is acquired automatically at birth. The diverse world of vibhavas is brought to manas by pranavayu. The movement of prana is intimately associated with the movement of manas. The Kausitaki Upanishad writes, ja vai prajna sa prana. Here by prajna is meant the manas. Prana and manas are interdependent. The prana brings in messages to manas. Again, manas with its preferential likes and

dislikes disturbs the even flow of prana. The manas which is seated in the hrdaya, has for its instrument prana. The manas is subtle, while the prana operates on the physical plane. The physical manifestations in the vyabhichari-bhavas are to be explained from this standpoint (See Ch. VIII).

The ahara is gathered by manas through prana. The Brhad-aranyaka (2.1.192) speaks of a hita nadi or mano-vaha nadi, which brings in sensory impulses. When one is resting in one particular nadi, he becomes identified with it. The secret of pleasure lies in that one will have to rest in that particular passage of nadi. Happiness is only possible, if one seeks the help of sat-guru, sat-grantha, and sat-vakya. The continued stay in this hita or manovaha nadi gives rise to universalisation or tad-atmata. The problem of bhava may thus be looked at from two standpoints. It might be that bhava is the product of the cultural life of the people. A particular people are habituated to think in a particular way, largely conditioned by its social, religious and cultural life. This national outlook is thus being conditioned by many factors and elements. A man looks at a rose ; and what he thinks about it is the result of the thought of millions of men, who predeceased him. He is also influenced by the character of his mind, with which he had been born.

But it seems that the poet and the dramatist are not just playing with dolls and automatons, with predetermined mental dispositions. It has often been found that great poets and dramatists have also to create for them the fit audience. It is common knowledge how a great poet or dramatist moulds the taste of his audience ; he himself also changes a good deal on coming into contact with the audience, with whom he has to work. But in all cases, it is presupposed that the audience must have the germs of future development, latent in them. Without this vija, the array of vibhavas would be meaningless. Sakti or power of apprehension and growth is to be transmitted by one who has it to one who is without it. This transmission requires two or three things. In the first place, there should be the transmitter, from where the sakti comes. In the second, there must be the receiving end, where the sakti is stored. (See Chapters IV and V). There is possibly the necessity of a third thing, which bridges the gulf between one who

transmits and one who receives. This third requirement is fulfilled by the presence of a common cultural and social background, a homogeneous platform on which the transmitter and the receiver may meet.

The stabilisation which arises out of bhava or ahara is of the nature of samprajnata samadhi. It should be noted that the Yoga-sutra speaks of the four-fold divisions of samprajnata samadhi (Samadhi-pada 17). The intense absorption in one particular object, or motivation in one direction is known as Yoga or Samadhi. When the citta becomes completely dissociated from everything else, or when the vrittis are all controlled, it is once again Yoga or samadhi. In the initial stages of this second form of samadhi, there is awareness of the contemplated thing. Gradually, this awareness goes out, leaving the citta without any vritti or alambana. At this moment, the citta rests on its own self. From this standpoint, it appears that samadhi is two-fold. In Samprajnata Samadhi, there is an awareness of the meditated object or alambana. There is no kind of awareness whatsoever in a samprajnata samadhi.

Vacaspati Misra explains how the Yogin shall have to concentrate first on the tangible salagrama, or any imaginal form of a god, or any other existent thing, and turn the stream of thought on it, just as the archer practises by learning how to shoot first at a tangible form, and then at a less tangible form, and lastly, at a point. In all meditations, the stream of thought is turned away more and more from real tangible forms and shapes to subtler and more refined forms. So it appears that the contemplated or meditated object may be of two forms : tangible or gross, and intangible or subtle. Vacaspati writes, evam cittasyalambane suksma abhoga sthulakaranabhutasuksmapancatanmatralingalinga visaya vicara.[74] It seems from the use of both sthula and suksma, that everything in this world can be the objects of their contemplation. But still, there are points of difference. There might be bahya-sthula and bahya-suksma, as also adhyatmika-sthula and adhyatmika-suksma. The bahya-sthula is again divisible into five constituents—kshiti, apa, tejas, marut and vyoma. The indriyas are known as adhyatmika-sthula. The constituents of bahya-sthula are the tanmatra or paramanu ; these are known as bahya-suksma. The constituents of adhyatmika sthula are aham-tattva, and buddhi-tattva. These are known as adhyatmika suksma.

There are two other objects of contemplation apart from these ; these are atma and Iswara. There are different results if one turns one's stream of thought on these different objects of contemplation. If there be "abhoga" or prajna of bahya-sthula at the very beginning of samadhi, then it is known as "vitarka". If there be this prajna of bahya-suksma, then it is "vicara". If some "adhyatmika-sthula" be the object of samadhi, and there be prajna born out of dhyana, then it is known as 'ananda'. If there be this abhoga or prajna of the caitanya, endowed with buddhi, then it is known as "asmita". Samprajnata Yoga or Samadhi is thus divisible into these four parts, each successive stage showing a further refinement than the one which goes before. These are known as "sa-vitarka", "sa-vicara", "sa-ananda" and "sa-asmita".

There is a different type of samprajnata yoga ; it is concentration on God. Nothing remains to be done at such a moment. The worshipper is fully satisfied ; and he is able to live through eternity. If one turns the stream of thought to any of these four objects of contemplation, there is gradually an identification with the object of contemplation. The citta attains Sarupya with the object of contemplation, as contemplation gradually becomes steadfast. At such a moment, the contemplative self-absorbed citta is unmoved. No other vritti or jnana could be present in the mind. It is not only true for the present. If there be the tendency to manifestation of any of these, these cannot disturb the calm contemplativeness of vritti, which has reached the objectification of thought. When there is nothing to resist this steadfastness of citta, then it is samprajnata samadhi.

When there is intense apprehension of samprajnata samadhi, the citta becomes detached from the object of thought. At this moment, the citta easily attains a state which is without any alambana. Such niralambana samadhi is known as a samprajnata samadhi. There cannot be any mano-vritti at this stage. The citta in niralambana samadhi is like that of one who is fast asleep, or is on the brink of extinction, or laya. Such a stage is to be arrived at by long and continuous practice. This kind of niralambana samadhi is only to be achieved by severest penance and renunciation. The Yogi who is not satisfied with samprajnata samadhi, looks after asamprajnata samadhi. In asamprajnata samadh, there is universal discontent ; no vritti is allowed to stay in the citta. Even samprajnata vritti is ruled out. Such stead-

fastness naturally leads to such a condition, when the citta comes to be without any support. The citta grows averse to receiving any object. Gradually it gets to the limits of laya.

In art-experience, the Samadhi is necessarily of the samprajnata nature. The alambana is prominent in Rasa-enjoyment. To rule out the alambana vibhava as in asamprajnata samadhi, would be to rule out the very basis of Rasa-enjoyment. These vibhavas are gathered or 'ahrita' through the functioning of the different vrittis of the citta. But in asamprajnata samadhi, the functioning of vrittis is firmly checked. The artist aims to arrive at such a kind of balance, through the mediation of alambana or objects of contemplation. The nature of this balance is to be discussed in fuller details in Ch. IX.

The problem of vibhava has been discussed at length, because it is the starting point in Bharata's Rasa-sutra. The question has been looked at from the broader philosophical standpoint. Narrow specialisation is very often likely to ignore the philosophical affiliations of the problem. What is Vibhava in Bharata is ahara in Caraka-Patanjala, and Arammana in Abhidhamma system. It is expected that the whole position of Indian Rasa-speculations, will have to be reassessed when the question is looked at from this standpoint.

CHAPTER III

CONCEPT OF SAMANYA RASA IN ALAMKARA AND AYURVEDA

The problem of the relation between body and mind has occupied philosophers and scientists since the dawn of thought, and to many it appears no nearer to solution now than then. It has been named the central problem of all philosophy, fundamental alike in the theory of knowledge, in ethics and in religion. Not less fundamental, however, is it for psychology and for physical science ; for the point of view from which one regards mental development, the changing forms of nature, human life and evolution, will be radically different as one does, or does not attribute to mind a controlling or directing part in the process of change and growth. The question of the relation between body and mind cannot be discussed apart from the question as to the nature of the two factors, and the difference between them. Both are really metaphysical questions ; that is to say, the solution put forward will necessarily be incapable of scientific verification.

A summary review of the positions taken by some typical thinkers will serve to introduce the modern aspect of the problem. The problem of the relation of body to mind is of fundamental importance to a large group of sciences. "Since the dawn of modern philosophy in the Meditations of Descartes, the question of the relation between body and mind has been continuously under discussion"*[1]. But the problem dates back earlier still. It has deeply coloured the aesthetic speculations of the ancient Greeks.*[2]

Whether one deals with the special relation between the individual mind and the individual body, or with the general relation of finite mind to matter, there are three possible solutions for the problem : (1) That matter or body is the "real" or "substantial" thing, while mind is its product,

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1 Naturalism and Agnosticism. ii. 4—Ward

2 Jacob Bernays, the great Aristotelian scholar of the 19th century, offers a pathological interpretation of the aesthetic doctrine of Katharsis in Aristotle's Poetics. (vide Zwei Abhandlungen. Berlin. 1880). For a criticism of Bernays' view. see Re-examination of the Doctrine of Katharsis—Sen (Viswabharati Quarterly. 1959-60).

or in some way dependent upon it both for its existence and for its qualities—the solution of Materialism. The materialist solution of the problem is faced with certain serious objections. What is fatal to any such reduction of mind to a secondary place is the first principle of Epistemology, viz., that matter or body is given only as idea or content of consciousness ; it cannot be the source of that, which is a presupposition of its own existence. It is an actual inversion of the true order of things, therefore to place matter first and mind second. The second difficulty the view has to face is that of the incomparability of mind and matter : they contain no common characteristic, except that of change in time : in other respects, as the Cartesians*[3] pointed out, every attribute of mind may be derived of body, and vice versa. Thus matter occupies space, has form, resistance etc., while mind is wholly non-spatial in itself, has neither place nor any other spatial determination. Any attempt to reduce mind to matter, or to a mere effect of matter is self-contradictory. (2) That mind alone is real, or substantial, and that matter or body is its appearance, its manifestation, or in some other way dependent upon it for existence and quality—this is the solution of Idealism or Spiritualism.*[4] (3) The third standpoint recognises mind and matter as equally real and independent entities ; or equally unreal, as the two "aspects", "appearances", "sides" of one and the same reality. The former is Dualism, the latter "Scientific Monism", or the Philosophy of Identity. There are of course, many shades of difference and many overlappings in the different views that have actually been held. The relation between finite mind and finite body may be either (a) that of complete dependence, as when the mind is regarded as the "secretion of the brain", or as an "epiphenomenon", a by-product of physical process ; (b) that of parallelism*[5], the two series mental and bodily, corresponding step for step, element for element with each other, but never acting upon each other ; or (c) that of reciprocity or inter-action, mental processes being the condition of bodily, bodily of mental processes. The last is the "natural"

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3 See Introduction p. iv-vi.

4 See Introduction. p. ii-iii. Jacob Boehme, among others, is the exponent of this standpoint.

5 Among the exponents of Parallelism, Fechner, Spencer, Haeckel, Hoffding and Paulsen may named.

standpoint. We regard ourselves as causing bodily movements by our will, and as receiving sensations and perceptions from physical objects which act upon our bodily organs. It is also the standpoint of Dualism on the one hand, and of several forms of spiritualism or Idealism on the other.

The Indian approach to the problem of the relation between body and mind is more philosophically conceived than the solution, offered by the Materialists, or by those advocating Parallelism. The solution offered by the Idealists or the Spiritualists, again, does not give a complete answer to the question. Before discussing the two sister speculations of Alamkara and Ayurveda, which run parallel (the word is used with some diffidence, for it is much more than a case of parallelism) to each other, it is necessary to analyse the common basis, which holds these two speculations together.

The discussion of how sarira and manasa Rasas are equally dependent on ahara in Ch. II, should have pointed out that there must be a logical starting point, a universal basis of these two sister speculations in Alamkara and Ayurveda. It is easily conceivable that there cannot be any similarity between two entirely disparate things. The fact that there is a good deal of similarity between these two kindred speculations points out that there is something common in between these two. In Ch. II, it has already been noticed that the Rasa speculations of Alamkara and Ayurveda, being both based on ahara, necessarily run parallel to each other. It is necessary to examine the universality or samanyata of these two concepts, if any serious attempt is to be made for a proper understanding of the dependence of one speculation on the other. An analysis of this samanyata of sarira and manasa Rasas should indicate that the large scale borrowings by Alamkara from Ayurveda were no freak, but were made necessary and even imperative by the inwardness of the problem. This analysis of the unifying basis of these two kindred speculations has not been attempted by any one, writing on the history of Rasa literature.

A thing which is being always interpenetrated by a particular constituent or a thing which could never be without thus being penetrated by such a constituent, is known as the vastu, made up of this upadana. The teachers of

Samkhya, Patanjala, and the Vaiakaranas, Kalakaranikas and the Brahma-vadins are all agreed about the validity of this position. The Samkhya system puts forth the arguments for the validity of this proposition. The Samkhya teachers refer among many others to the hetu, "Samanvayat" for the establishment of the existence of Prakriti. Vacaspati Misra in Bhamati, offers an explanation of this hetu, on which depends the logical basis of this doctrine, Samanvayat. "Jani ca jena rupena a ca sthaulyat a ca sauksmayat samaniyante tani tadatmaka-samanya-purvakani loke drstani. Jatha mrdatmaka-samanyataya samanvita ghatadayo vikara mrt-samanyopadanoka loke prasiddha. Vacaspati means by this that all karya-vastu in a substantial or in a refined form, or in any other form is always being penetrated by something underlying them. This is their samanya-rupa. A thing being inseparable from this universal content, is thus known to be the product of this constituent. A thing becomes absolutely unintelligible, when it is without this substantial nature or basis. This universal content which always underlies all manifestations is known as the upadana of this vastu. The universal content of all particular manifestations, without which content a thing can never be, is its constituent. There can never be an upadeya without this upadana, or a thing without this constitutive basis. It is because of this that the Samkhya looks upon that something which underlies all different manifestations, and can be traced in all such expressions, as the universal content or upadana of it. The Samkhya looks at samanya as upadana, and visesa as upadeya. Pots and jars are the particular manifestations of the universal earth. So these particular manifestations as pots and jars are Karya, but the universalised nature of earth which underlies all these particular manifestations, is their upadana. This universalised nature of earth underlies all such particular manifestations. There can never be a particular form, completely divorced from this substantial basis.

What is the nature of this universalised earth which underlies all particular manifestations as earthen pots and jars ? The Samkhya doctrine believes in Sat-karya-vada. It holds that asat can never come into being, just as sat can never pass away. So according to this view, appearance and disappearance of particular forms out of this unmanifest state, are to be taken as creation and destruction. All

possible particular manifestations of earth are comprehended in this universalised nature of earth. The Samkhya doctrine speaks of karya as dharma, and upadana or constituent as dharmi. So it appears that the universalised nature of earth is dharmi, while pots and sherds are particular manifestations, and as such, dharma. All these dharmas, and these are of a diverse and varied nature, are stationed in this generalised concept of earth. All such dharmas can be classified into three groups. These are known as santa, udita and avyapadesya. All dharmas of a particular body are to be traced to any of these three forms. When the lump of earth is in "pinda" form, then this state is called the manifest or udita form of pinda. When the pinda is in the manifest state, then the pot is in an avyapadesya form, lying concealed in the pinda nature of earth. But when with the passing away of the pinda stage, there is the manifestation of the pot, it is usual to speak of the pinda-stage as santa, and of the ghata-stage as udita. Again, with the passing away of ghata, there is the appearance of the pot-sherds. At such a moment, it is usual to speak of the ghata-stage as santa, and pot-sherds as udita. These pot-sherds were present in an unmanifest or avyapadesya form in the ghata. So all future states are known as avyapadesya, the present stage is known as udita ; and all past forms are characterised as santa. All particular manifestations will be comprehended in one of these three states ; but the universalised nature of earth underlies them all. It has already been pointed out how dharma can never be without this dharmi. The Santa stage is sometimes spoken of as astamita, or past and no longer existent. A vastu disappears into that from which it springs. So to speak of the universalised nature of earth would be to speak of a state of earth, where all particular manifestations of it, have already set and disappeared. When all these diverse manifestations have entered into that one state, which can comprehend all, then it is usual to speak of that state as the universalised nature of it. This universal content in all these diverse manifestations of earth, is known as the samanya earth. This universal content of earth is the constituent of all such particular manifestations. The universal content of earth, underlying all particular manifestations is thus known as upadana. The Samkhya looks upon samanya as upadana or constituent ; and visesa as upadeya or mani-

fest product. Though universalised earth underlies all particular manifestations as jar and pot, it does not underlie particular manifestations of water or of fire. The constituents of particular manifestations of water or of fire are the universalised nature of water or of fire.

The question naturally arises if there is really something, which can be called the universal content of earth. A thing which can become an object of knowledge, is said to have an existential nature. The existence of a thing which cannot become the object of knowledge, can neither be affirmed nor denied. Nothing can be said about something, which totally eludes all means of knowledge. The earth which is visible, is always impressed with particular shapes and forms. The earth which is without any impression whatsoever, cannot be the subject of pratiti or knowledge. But the universal nature of earth which can never be the subject of knowledge, is hardly comprehensible. So it seems fair to say that if the universal nature of earth, which is without the impressions of particular manifestations, cannot be the subject of knowledge, then there is no such thing as universalised earth, completely divorced from these particular manifestations. But if the validity of the proposition of the universalised nature of earth be not established, then the very basis of Samkhya system would be uprooted. The validity of Prakriti in Samkhya speculations rests on the establishment of this samanya or universalised concept of things. If on the other hand, the Samanya concept could not be established the validity of Prakriti itself would be questioned. This means that there is an end to all processes in Samkhya evolution and involution. The Patanjala Yogasutra (3.14) speaks of santa-udita-avyapadesya-dharmanupati-dharmi.[75] There can never be, according to this sutra, two udita states (dharma) in one common substrate (dharmi). If there be one udita state in a particular substrate, then the other states or dharma must either be of a santa or of an avyapadesya nature. So if the earth has assumed the form of a pot, there must be before it earth in the form of "pinda". If the pinda form be in the udita state, then the pot cannot appear or become udita in it. One udita or manifest state is always at war with another udita state. So if the pinda state becomes santa, then the ghata-state becomes udita. It is not possible to say that an udita state

becomes santa even before the appearance of another conflicting udita state. To say that this is possible would be saying that two opposing stages can exist together in the same common substrate. But two opposing udita stages can not exist simultaneously in this upadana or substrate. The logic of the argument naturally leads to the conclusion that the pinda-state must cease to be, before the advent of the ghata-state. At the moment of the disappearance of the pinda-state, no other udita state is conceivable in the earth. If such a second state be said to exist in the earth, then the argument is vitiated by the above fallacy. The earth also is charged with opposite states ; and there cannot be the appearance of the ghata-state. The logic of the argument demands that after the disappearance of the pinda-state and before the advent of the ghata-state, there is a moment when the earth has got to be without any quality whatsoever. This formless state of the earth is known as the universalised content of it, or the mrit-samanya. This is the constituent of all particular manifestations of earth, as jars and pots.

No particular manifestation of earth can be the constituent of any other particular manifestation ; because particulars are always opposed to one another. So it naturally follows that the samanya is the constituent of visesa. The samanya-state is in accord with all particular manifestations or visesas. The samanya-state underlies all particular manifestations, and as such, is in keeping with different manifestations or visesas. The universal mrit, which is without any impression is thus the constituent of all different forms of mrit, in the shapes of jars and pots. To say that the universal mrit exists is to say this much that there is no jar and pot in it. But still there are in this universal mrit, rupa, sparsa and gandha. Even when rupa, rasa, sparsa and gandha exist in the earth, these are without any particular form or shape, so much so that the earth itself has almost disappeared. The degree of subsidence of particular forms in the universal basis of mrit, has been carried so far, and the earth itself has become so refined as to be almost on the verge of extinction, that the Buddhist philosophers have been led to believe that there cannot be such a stage, when the earth itself is without any form whatsoever. So after the disappearance of the pinda-stage, and before the advent of the ghata-stage, there is no earth at all. So jars and pots spring out of nothingness or abhava. The Buddhists hold that all

existent things thus come into being out of nothingness. But the Samkhya teachers hold that existent things can never come into being out of nothingness : nasatovidyate bhava, nabhavo vidyate sata (Bhagavad-Gita. II. 16). All existent things and visesas on the other hand, come out of samanya. The proof that samanya is the constituent of visesa, is to be found only in direct intuitional knowledge. The earth which is in the form of pinda, is the same which persists and enters into the making of ghata. Every one has a kind of intuitive apprehension that this earth is the same—saivaeam mrit. The earth which appears in this intuitive apprehension (pratyabhijnamana) is the universalised general concept of mrit, or mrit samanya. It should be noted that no particular state or vises avastha can ever become the subject of intuitive apprehension. This generalised concept of earth is implicit in all particular manifestations of it. Though it is possible to apprehend the circumscribed nature of earth in a visesa form, the uncircumscribed character of samanya earth is beyond the reach of all apprehensions. The generalised character of samanya earth is far more extensive and wide-ranging than a visesa or particular manifestation of it. With the establishment of this extensive character of mrit-samanya, one is logically led to its incomprehensibility. The existent thing or upadeya in Samkhya analysis is thus of a more circumscribed character than the upadana. This upadana is more extensive and far more subtle than the upadeya. The general rule govering the relationship between upadana and upadeya is this. The upadeya or the product is always more limited and circumscribed, and of a smaller extension than its constituent or upadeya. If the analysis be pressed further, it will appear that even mrit-samanya or the generalised character of earth is the upadeya or the product of the constituent of gandha-tanmatra. This gandha tanmatra is far more extensive and wide-ranging, and as such, more subtle and incomprehensible than mrit-samanya. So also gandha-tanmatra becomes the upadeya or the product, its constituent or upadana being bhutadi ahamkara or tamasa ahamkara. So also tamasa ahamkara is the upadeya, its upadana being avyakta or pradhana. This logical sequence from upadeya to upadana would reveal that upadana is infinitely more extensive and subtle than upadeya, and is closer to the samanya concept. This expansion and extension, this width of range and universalised character of

appearance, along with subtlety of comprehension have reached their acme at a particular stage.

This is the primary beginning of all creations. This is samanya par excellence. This is so subtle as to be beyond all comprehensions. This width of range and expansion and extension, this samanya character of the thing become more and more comprehensive, as one travels from one upadana to another. The state beyond which there can be no further stage, the extension which does not admit of further extension, the samanya character beyond which there is none, and incomprehensibility which has reached its limits, all these have ultimately come to rest at a particular point. This resting-point according to the logic of Samkhya analysis, is in Prakriti, the universal constituent of everything else. This Prakriti is by far the most extensive ; this underlies everything else. This is the mrit-samanya ; this is the refinest of them all. This is the stage where the breaking up of upadeya into upadana must necessarily stop. But according to the Vaicesika analysis, upadana is more limited in extension than the upadeya. The Vaicesika analysis holds that as one travels from one upadana to another, one arrives at the minutest fragment, the atomic nature of things. The analysis in Vaicesika system must stop with the smallest, the minutest, the atomic-character of the constituent. So the Samkhya and Vaicesika analyses travel in two opposite directions. The Samkhya holds that the universal constituent of everything is all-embracing prakriti ; it is the most comprehensive. But according to the Vaicesikas, the constituents which enter into the making of everything, are the atoms, the smallest and the most subtle of all. There are further points of distinction. The Samkhya holds that the upadana is more subtle and less comprehensible, which the Vaicesikas deny. The Vaicesikas are of opinion that upadana and upadeya sharing in the same characters and qualities, are equally manifest, equally visible. The invisibility of paramanu and dvanuka is to be accounted for by their extremely small dimensions. But these have in them all the qualities, present in the manifest form. So the earth-atoms have all the qualities, which are to be met in the earth ; so it is the case with water-atoms and water. In this way, the Vaicesika system is just the opposite of the Samkhya scheme. The rigour of logic in Samkhya system points to universal prakriti. This last is to be arrived

at as one travels from one upadana to another. But in Vaicesika scheme, the resting place is in the atom itself. Though there is this clear distinction between Samkhya and Vaicesika analyses, it has escaped the attention of some writers on Samkhya system. Vijnana-bhikshu has tried to identify the two very distinct standpoints of Samkhya and Vaicesika, and sung paens of praise of Samkhya analysis, even when he has been discussing Vaicesika system.

It has already been noted that the upadana of mrit-samanya is gandha-tanmatra. The five tan-matras are the upadana of the five mahabhootas. The question of gandha-tanmatra might be discussed at length. The Yukti-dipika in explaining the thirty-eight Karika (p. 140) writes :— Katham punastanmatra-nityuchyate. Tulya-jatiya-visesan-upapattes, evam sparsa-tanmatre-mrdu-kathinadayo. Evam rupa-tanmatre sukla-krisnadayo, evam rasa-tanmatre madhura-mladayo, evam gandha-tanmatre surabhyadayo. Tasmat tasya tasya gunasya samanyam evatra na visesa iti tanmatrasvete avisesa.[76] The Yukti-dipika says that tan-matra arises out of non-cognition (anupapatti) of visesas of a similar nature. In gandha-matra, there is the universal character of gandhattva. But at the moment of taking in a particular gandha, it is usual to take in with it, also its fragrance or the lack of it, and all different degrees of gentle, pungent and refreshing qualities associated with it. So the different degrees of fragrance are all rooted in the universal nature of gandhattva. It has already been noted that samanya is the constituent, while visesa is the product of it. When all different manifestations or characters of gandha are latent in the generalised nature of gandha, then this universal state comprehending all different states of gandha, is gandha-tanmatra. There is here nothing but gandhattva. The generalised nature of gandha, in which all different manifestations of gandha have disappeared, cannot be the subject of sensuous cognition. It being extremely refined, cannot be the subject of sensuous apprehension. It is usual to take in gandha, charged with a particular character or form. The incapacity of ordinary human senses, stands in the way of apprehending the universal nature of gandha. This applies also to the inability of appreciating the tanmatras of other indriyarthas. At the moment of appreciating a visual form, the form is always invested with red and blue and yellow colours. The form is apprehended

as a red or a blue form. But take away these colours, there cannot be any cognition of visual form as such. The colours, red and blue are visesas. But the visual form which underlies all these different manifestations is rupa samanya. So Rupa-tanmatra would mean Rupa-samanya, in which have disappeared all different manifestations or visesas of visuality. This tanmatra is so subtle and refined that it is always eluding human apprehension. It is accessible only to the Yogins and the gods. In the Bhamati it is said that the conch is shrouded with whiteness and appears as such to sight on account of dosas. If the whiteness arising out of error be not apprehended, then how can the absolutely unqualified conch be the subject of visual impression ? If the conch does not appear before the sight, then how is the imposition of yellow in the conch to be explained ? The rupas or affective qualities of the object under discussion are not apprehended, and yet the object has to be cognised. This is an anomalous position and cannot be true. The Tatparya-parisuddhi-prakasa tries to meet this objection. There might not be the cognition of the genus whiteness on the conch, because of error or dosa. But nevertheless, there is cognition of a species of whiteness. So a species of whiteness divorced from the genus whiteness flashes forth as visual image. The conch shell itself would have been invisible, if these species of whiteness had not been there. In the visual cognition of a particular form, there are certain rules, governing the relationship between matter and qualities. Further, the statement that it is a yellow conch-shell applies only to the colour yellow. But there must be beforehand, an appearance of the colour itself, without which the conch would not have appeared at all. The argument is put forward that there is no binding rule that in the visual cognition of a particular object, there should be cognition of its rupa as well. But how can an object be apprehended without its rupa being simultaneously cognised ? The answer has been suggested that though there be non-cognition of rupa of the object, the appropriate white colour being inherent in the object (vastu-gatya), the object is cognised after all. So if there be cognition of particular manifestations of whiteness without an apprehension of whiteness itself, then there is an absolute disparity between two white things, without a generalised basis of whiteness. This cannot be taken to mean as tan-matra, which enters into all different manifestations of it. The Nyaya also does not

recognise that with the non-cognition of the generalised character of rupa, there is cognition of particular manifestations of it. To say so would be to admit tacitly that there is cognition of rupa-tanmatra. But rupa as such, divorced from these particular manifestations, cannot be the subject of the knowledge of sense.

All particular manifestations are rooted in a samanya basis. This universal nature of things manifests itself in these different particular forms. The samanya is the upadana or constituent of all particular manifestations. It is not possible for any one to take in all these different manifestations at the same time. So the pleasure arising out of the taking-in of these different manifestations is comprehended in the pleasure arising out of the enjoyment of samanya. The pleasure of samanya is exceedingly great and far surpasses the pleasure arising out of visesas. This pleasure of visesas is necessarily limited, circumscribed. But the purusa who enjoys samanya is a contented soul. The man who enjoys visesas, is always dissatified.

It is useful to rembember here that according to the Vaicesika system, gandha-tanmatra, rupa-tanmatra are not gunas. The Vaicesika philosophers, speak of gandha, rupa and rasa as gunas ; and they are essentially different from their substantial basis, dravya. But in the Samkhya analysis, the gunas and the guni, or guna and dravya are not essentially different. If these had been completely different, then the relation of guna and guni would not have subsisted at all. So a relation of the nature of bheda-abheda between guna and gunin has to be recognised. This bheda-abheda relationship goes by the name of tadatmya. The object and the qualities are similar in certain respects ; in other respects, they are very different. The Vaicesikas recognise this tadatmya relationship with very great emphasis on absolute differentiation. But this is not proper, because recognition of relationship is at the root of all associative ideas. There cannot be any relationship with one's own self. So there cannot be any recognition of relationship (sammandha-pratiti) with one's own. What the Samkhya means by tadatmya or bheda-abheda-sammandha is nothing but bheda of qualities, and abheda as dravya or adhikarana, -bheda-samanidhikarana abheda. In other words, the bheda-abheda relationship subsists between objects which are both similar and dissimilar in nature.

The Samkhya-Patanjala philosophy supports this bheda-

abheda relationship. The Patanjala Bhasya discusses this relationship at length ; but Iswarakrisna's Samkhya-karika is completely silent on it. This relationship has again been worked out at length in the commentary of Bhagavad Bhaskari. Bhagavad Bhaskari believes in creation as the evolution of Brahma. Evolution or parinama is by nature dependent on bheda-abheda. The Samkhya-Patanjala system also believes in evolution or parinama. This explains the bheda-abheda character of their philosophy. Beauty and beautiful form, smell and the sweet-smelling thing, are at once the same and different. There are bheda and abheda between beauty and the thing in which beauty subsists. This relationship which is at once the same and different, is known as bheda-abheda or tadatmya. So there is tadatmya relationship between beauty and beautiful form, between smell and the smelling thing. The Vaicesika philosophers are surprised when it is stated that gandha-tanmatra is the constituent of earth, or rupa-tanmatra is the constituent of tejas. Gandha and rupa are qualities, while earth and fire are substances. Qualities cannot be constituent or upadana of substances. Dravyas can only be the upadana of other dravyas. This standpoint of Vaicesika philosophy is of little significance. The Samkhya system on the other hand does not recognise a complete separation between beauty and beautiful form, or smell and the smelling thing. When the Samkhya speaks of gandha-samanya or rupa-samanya, or in other words, gandha-tanmatra or rupa-tanmatra, it does not mean thereby merely a quality, completely divorced from substance. Dravya is always characterised by gunas : yatra-srita karmaguna karanam samabayee yat (Caraka—Sutra-sthanam, I. 23).[77] The question arises if the earth springs out of only gandha-tanmatra, then there could be no cognition of rupa, rasa or sparsa in it. So if tejas springs out of only rupa-tanmatra, there could be no cognition or sensation of touch in it. The Samkhya process of evolution means that at the moment of the creation of akasa, there is only sabda-tanmatra. Vayu arises out of the mixing of sabda-tanmatra with sparsa-tanmatra. When rupa-tanmatra mixes with these two tanmatras, there is the emergence of tejas. These three tanmatras along with rasa-tanmatra are at the root of the emergence of apa. This compound of sabda-sparsa-rupa-rasa tanmatras by getting mixed with gandha-tanmatra, makes for the creation of prithvi. Out of one tanmatra springs akasa : out of two

emerges vayu, out of three, tejas, and apa springs out of four tanmatras, and earth out of five. The akasa is the most refined and subtle ; vayu comes next in the scale ; tejas is grosser, apa is even more gross, and earth is the most ponderous of them all. These differences in constituents also explain the different degrees of receptivity of them by different senses.

A particular point should be emphasized. Among all the different contributing causes in the working of parinama, only one becomes upadana karana. The rest will be all nimitta karanas. The causes are divisible, according to Samkhya analysis, into upadana and nimitta. Though the earth springs out of five elements or tanmatra, its constituent is gandha-tanmatra. The four other tan-matras are nimitta-karana. So also though water springs out of four tan-matras, its constituent or upadana happens to be rasa-tanmatra, the rest being all nimitta-karanas. So it is the case with teja, whose upadana karana is rupa-tanmatra, the rest being all nimitta-karana.

As one travels from constituent to constituent in Samkhya analysis, the basis is broadened and becomes more and more comprehensive, until the finality is reached in prakriti. The Samkhya speaks of this prakriti as viswa-rupa. This prakriti can assume any shape or form. The range of activities of the prakriti is beyond all comprehensions. This manifold world with all its diversity has sprung from one cause. This is the acme of philosophic thought. This is the height of speculative analysis. The Samkhya teachers are called Brahma-vadi, because they believe in this universalised nature of Prakriti. Just as mrit-samanya is infinitely more subtle and refined than earthen jars and pots, so also gandha-tanmatra is far more subtle and refined than mrit-samanya. The constituent of gandha-tanmatra, aham-kara or buddhi-tattva is again far more subtle and unmanifest than the product of which it is the constituent. Prakriti is the culmination or the end-point in which comprehension, subtlety and refinement have reached their fruition. All jada-varga is thus resolvable in Samkhya-analysis in this extremely subtle, all comprehensive Prakriti.

The relation of karya-karana in Samkhya system subsists only in jada-varga. The purusa is untouched by any karya or karana. In the analysis of the evolution of panca-mahabhuta from the tan-matra, it has been noticed that one tan-matra is the constituent or upadana of one mahabhuta,

while the remaining tan-matras are the nimitta-karanas. The characters of the upadana karana are usually manifest in the upadeya karya. This explains how the characters of the nimitta karana, the tan-matras are also recognisable in the panca-mahabhoota. This material universe is penetrated by the three qualities, priti, apriti and visada. These three qualities are sattva, rajas and tamas. The unbalance of these three qualities makes for creation ; the achievement of balance leads to destruction or laya. The dominant guna in one particular karya becomes the upadana, while the subordinate ones are the nimitta karanas of the karya. In a Sattvic activity or karya, the Sattva guna becomes the upadana karana, and is dominant in it. The Rajas and Tamas gunas are present in an anga or subordinated form. The Samkhya looks at everything as being penetrated by these three gunas. The balance or unbalance are achieved because of the samaparinama or the visamaparinama of the gunas themselves. The Vyasa-bhasya of Patanjali divides the visible world into bhuta and indriya (II. 18). The bhutas are grahya ; the indriyas are grahaka. These grahaka indriyas come out of ahamkara or buddhitattva. But grahya-grahaka objects proceed out of external objects. It seems that they cannot proceed out of ahamkara. The Nyaya speaks of the indriyas as "Bhautika". Eyes come out of tejas ; ears out of akasa, the jnanendriyas out of prithvi, the taste organs out of water, and the sensation of touch out of vayu. But according to Samkhya analysis, the indriya-varga proceeds out of ahamkara. To say this is to say something which is self-contradictory. It is understandable that the senses or indriyas are made up of bhutas. But it is difficult to imagine how they can be ahamkarikas. It is necessary to analyse the concept of ahamkara for a proper understanding of this anomalous position.

The Samkhya-karika says, abhimano-ahamkara. By abhimana is meant the sense of self-hood or aham abhimana. The ahamkara manifests itself in such particular vrittis as "I am", "I go". The sense of self, "I" is at the root of the concept of ahamkara. There cannot be such a sense as "I am" unless ahamkara is penetrated by abhimana vritti. The first sensation after the awakening of purusa from susupti is this aham abhimana. This sense of "I" is because of this ahamkara. Unless there is this feeling of "I", there cannot be such sensations as "my body", "my senses". The sense of "I" must precede the sense of "my" or "mine". This

sense of myself or this possessive instinct is always referring to ahamkara. There cannot be any cognition or sphurana of an indriya or indriyartha without this relation between ahamkara and senses having been first established. The sense of "I" or aham flashes forth ; and along with it, there is the flashing of indriya and visaya. There is no flashing of eye as such, or of ear as such. But the flashing is always of mine eyes, mine ears, when the relation of the senses with ahamkara has already been established. This possessive instinct first penetrates the indriyas ; and the indriyas flash forth with this ahamkara. It has already been noticed that the constituent of a particular thing is its samanya-rupa. It has also been seen how the visesas become apprehensible, only when they are penetrated by samanya-rupa. The indriyas are penetrated by ahamkara, and the indriya-vargas cannot become sphurad-rupa without the prior association with ahamkara. The natural corollary is that the constituent of indriyas is this ahamkara. A man freshly awakened from sleep, first has a sense of "I", there can be a sphurana of indriyas as "mine" only after this. Take away the sense of "I" ; there is no longer any sphurana of indriyas. The sphurana of indriyas being always penetrated by ahamkara, it is possible to imagine ahamkara to be the constituent of indriyas. So also, the visayas or the objects flash forth, when these are penetrated with ahamkara. When an object flashes forth, then there is not this feeling that it is the object alone which is flashing. There is on the other hand the feeling that the object flashes to me, the object is seen by me, the object is being felt by me. In this way, all objects become vibrant or apprehensible when these are penetrated with ahamkara. So the samanya-rupa of all objects is again this ahamkara. The Mathore-vritti and the Tattva-samasa-sutra-vritti write, "rupe aham, rase aham, gandhe aham". So the Tattva-samasa (p. 240) writes, "aham sparse, aham rupe, aham rase, aham gandhe, aham swami dhanavan, ahameeswara".[78] This aham vritti of ahamkara which is known as abhimana, is almost on the verge of extinction when one is fast asleep or susupta. So the senses and objects of sense are of no consequence to a man who is thus fast asleep. At the beginning of awakening of the susupta purusa, this aham vritti of ahamkara, known as abhimana, makes its appearance. Then there is a flashing of the senses and the objects of sense. The Samkhya Karika (Karika. 24) writes, "abhimanohamkara stasmadviveka pravartate sarga"[76]

One tanmatra corresponds to one particular bhuta, and is its universal or samanya rupa. It being the samanya form of a particular bhuta, is its upadana. Similarly, ahamkara is the samanya or universal form of bhutas and indriyas alike. Just as rivers and streams flowing in different divergent directions lose their identity when they come to mingle in the ocean, so also grahya (bhuta) and grahaka (indriya) with different and opposed natures, lose all distinctions when they are stationed in ahamkara. Once again, just as the rivers and streams come out of the oceans, so also out of this ahamkara, proceed the grahya and the grahaka. This abhimana which has reference to oneself or aham, is the abhivyakti or manifestation of this ahamkara. Now all abhivyakti being particular manifestation, is interpenetrated with nischaya buddhi. When there is a vibrant manifestation or sphurana of aham abhimana, then it does so with the certainty that "It is I". There is never a sphurana as "It might be I" or "It might not be I". There is again no such sphurana as "It cannot be I". It is for this reason that the abhimana of aham being interpenetrated with this sense of certainty, this sense is the universal or samanya form of abhimana. The buddhi with its sense of certainty is thus the constituent of ahamkara. It being the constituent of ahamkara, is its samanya or universal form. The Samkhya Karika writes, prakriter mahan, tatohamkara. At the moment of susupti, there is the disappearance of buddhi-tattva. The constituents of buddhi-tattva, the three gunas rest in a perfect equipose, leading to the disappearance of the buddhi-tattva. With the disappearance of the buddhi-tattva, the jiva is susupta, or becomes extinct, or on the verge of laya. Susupti has thus been called the daily extinction of the jiva. If on the other hand, the constituents of the whole universe, the three gunas rest in a perfect equipose, then there is extinction of the whole cosmic order of things.

It must have been noted from the foregoing analysis that the samanya or upadana of the indriyas is asmita or ahamkara. Both jnanendriyas and karmendriyas (See Introduction. Sec. III) are manifestation of this samanya, asmita. This manifestation is made possible only through the play of sakti. The world of sights and sounds (See Ch. II) brings about a change or transformation in the indriyas, ears and eyes. Asmita or manas or the visuddha-sattva is thus of the nature of Sakti, through the manifestation of which, vibhavas are assimilated and Rasa-enjoyment is made possi-

ble. The evolution of visesas from the samanya is thus always the play of Sakti. Prakriti or Samanya in Samkhya analysis is sakti-swarupa (See Ch. IV). The jnanendriyas, like caksu, srotra and jivha are all activated by asmita or abhimana, just as the karmendriyas, like pada, pani and upastha are all animated by asmita.

This Maha-samanya in Samkhya analysis is Prakriti ; the Maha-samanya in Vedanta is Brahma. The world of sights and sounds and tastes is only the manifestation of this maha-samanya. The underlying principle of individuation of Prakriti in Samkhya, and Brahma in Vedanta is Sakti-swarupa. Name and form are used in the Upanishads to indicate individuality (See Brhad-aranyaka Upanishad. 1. 4. 7). The development of the one into the many is the rise of name and form out of the primary principle. There is no suggestion that the modifications denoted by name and form are unreal. They have, of course, no reality apart from the Brahman. Nama-rupa is not what the English words name and form indicate. They correspond to the form and matter of Aristotle. The two together constitute the individuals of the world.*[6] In Buddhism, rupa stands for the gross body, and nama for the subtle mind. The Abhidhamma philosophy in discussing Paticcasamuppada, the law of "this arises depending on that", analyses in detail the relation between Nama and Rupa. In Abhidhamma Philosophy, Book I. Ch. VIII. Sec. 2. p. 113 (ed. by Bhikkhu Kashyap) the following sequence of dependent relationship is noted, the driving force in each case being ignorance. Depending on ignorance (Avijja), there arises the activities of life (sankhara). Depending on the activities (that yield vipaka), there arises Patisandhi consciousness (Vinnana) (in another birth after the expiry of this life). Depending on Patisandhi Consciousness, there arise the mental and the physical states of the being (Nama-Rupa). Depending on the mental and the physical states, there arise the six Ayatana, namely, eye, ear, nose, tongue, body and mind (Salayatana). Bhava comes after a long process of differentiation and individuation ; and "thus does originate the whole body of evils*[7]. Bharata's concept of bhava is not essentially different from the Abhidhamma standpoint (See Ch. II. p. 45-48, and Ch. XI).

The common substratum in Samkhya analysis is Pra-

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6 Indian Philosophy. vol. I. p. 188. Sir S. Radhakrisnan. (1948).
7 Abhidhamma Philosophy. vol. I. p. 214—ed. by Kashyap.

kriti ; in Vedanta, it is Brahman ; in Buddhism, it is Avijja. The parting of ways between psychical and physiological functions and concepts in Samkhya system takes place at the manas stage. It is at this stage that there is for the first time, a bi-furcation of jnanendriya and karmendriya (See Introduction. Sec. III). Such parting of ways in Buddhism takes place in Patisandhi consciousness, when for the first time it divides itself into name and rupa. The driving force which brings about differentiation in the undifferentiated Prakriti or Brahman is of the nature of sakti. The tattva or the philosophy of this Sakti, which alone makes possible all enjoyment of Rasa is taken up for detailed discussion in Chapters IV and V.

II

When a Rasa is tasted on the palate, then it is either sweet or bitter, salt or astringent. A Rasa can be tasted only when it is imposed with a particular form, or when it is in a particular state. These sweet or acid tastes are once again not tasted as just sweet or acid, but are tasted as excessively sweet, or moderately sweet, or even mildly sweet. So it is the case with bitter or astringent Rasas. There is a universal content or form of these six Rasas, madhura, amla, etc. Sweetness or acidity are the particular manifestation or coloration of this one universal or samanya Rasa. Each of these six particular manifestations undergoes different transformations, as it becomes characterised by the qualities in an excess or moderate or mild degree. When sweetness is tasted by the mouth, then the taste of it does not appear as just sweet, but its appearance is characterised by all such manifest forms as excess or moderation of it. There is a regular gradation and an infinite range of intensity in a particular Rasa. Though words might be lacking to denote all these different stages of intensification, these different stages can be felt and appreciated by many men. The sugar-cane, the condensed milk and guda are all sweet. But each of these different varieties of sweetness has a very distinctive stamp. The sweetness of sugar-cane is very different from the sweetness of condensed milk, and so on. Though all these three different things are very distinct in their sweetness, there is no possibility of clearly denoting them by words, because words are lacking which can indicate

these fine shades of distinction. Though the differences between these wide ranges of taste may not be distinguished by words, still their differences can be easily recognised. Sweetness and acidity are thus the manifestations of one universalised form of Rasa. Sweetness and acidity are particular or visesa manifestation of this Samanya Rasa, which underlies them all. Sweetness is a particular manifestation and the excess or moderate or mild degrees of madhura, which characterises sweetness, are again manifestations of this sweetness. Sweetness, acidity, astringence or bitterness are all particular manifestations of this one universal Rasa. These particular manifestations are once again characterised by such qualities as excess, moderate or mild degrees of sweetness. The more particular a thing is, the further it is away from this universal common basis. Whenever a Rasa is tasted, it must be one of these six Rasas. Whenever a particular Rasa is being tasted, it must be either excessively, moderately or mildly so. In the process of evolution from the universal nature of things or this maha-samanya, there are different degrees of characterisation and specialisation. The Rasas in Alamkara and in Ayurveda have evolved out of the same ahamkara characterised by abhimana. The specialisation and characterisation have proceeded in two different directions ; but there is nevertheless, a universal samanya basis of them.

It should be remembered that the manifestation of the samanya rasa into visesa forms is always due to the play of sakti. It has just been noted that the samanya form of the Rasas in Alamkara and Ayurveda is asmita. The jnanendriyas, like caksu, srotra and jivha and the karmendriyas, like pada, pani and upastha (See Ch. I. Sec. III) are manifestations of this samanya, ahamkara, characterised by abhimana. Swarupa-sakti or cit-sakti is the swabhabika or swarupabhuta sakti, ever stationed in the swarupa of Brahma. All powers and magnificence of Brahma, and whatever is characteristic of Him, proceed from this swarupa-sakti. The rasattva of Brahma—aswadya-rupa rasattva, as well as aswadaka-rupa rasattva, equally proceed from this swarupasakti. This swarupa-sakti being of the nature of cit, is naturally endowed with cetana, and as such, can give distinctiveness to even the ananda of Brahma, and becomes distinct itself.

In Rasa enjoyment, the swabhavika swarupa sakti manifests itself in two forms. In one form, it gives to ananda

itself a distinctive delight of taste (aswadana-camatkarittva). In another form, it makes possible the enjoyment of that ananda ; and in both forms, it infinitely diversifies ananda and itself.

The excess, moderate or mild degrees of sweetness, which characterise a sweet thing, are all its visesana or sakti. There might be an appreciable degree of difference between these different kinds of sweet things. The degree and quality of sweetness of sugar, palm-candy and different kinds of fruits show a great diversity. Each one is distinct from all others. Again, the upadana or the constitutive basis of palm-candy, sugar, and other sweet things are the result or parinati of maya, charged with the three gunas. Gunamayee maya, when charged with the cetanamayi sakti of Para-brahma, has become the upadana of all these things. Sweetness as such, on coming into contact with different ingredients, becomes diversified. Similarly, the same one Rasa becomes infinitely diversified on coming in contact with swarupa-sakti, and becomes available for enjoyment. Brahma is Rasa-swarupa, because of this play and manifestation of sakti. From time immemorial, swarupa-sakti is inseparable from Brahma. The nature of this swarupa-sakti, or visuddha-sattva shall be taken up for detailed discussion in the next two chapters.

The vyapya of this universal samanya basis of Rasa is one of these six Rasas. The vyapya of madhura and amla is once again, intensity or moderation. The vyapya dharmas or qualities are visesas, while the vyapaka dharma is samanya. The dharmas or qualities which are dependent on another, are vyapya ; while that other on which are dependent all these, is vyapaka. In other words, all dependent relations are viseasas. But the thing to which everything else is referred, is known as samanya. So all dharmas are characterised as samanya-visesa or parā-para relation. It is never possible to take in only the samanya character of rupa, rasa or gandha. The qualities of rupattva, rasattva and gandhattva must be endowed with the peculiar traits of visesa, before these can become the subject of knowledge and apprehension. Without thus being characterised by individual visesa traits, the samanya could not be apprehended at all. In the Samkhya scheme, the samanya rupa is the upadana ; the visesa being a particular manifestation, is the upadeya. The universal trait underlying all such particular manifestations is its samanya form, while the manifestations them-

selves are upadeya or visesa. The Samkhya system is always speaking of the samanya as upadana, and the visesa as upadeya.[60] The samanya rupa of sparsa or rasa, completely divorced from all particular manifestations, is not accessible to us. In other words, the substantial basis or the upadana of a particular manifestation, can never be the subject of human knowledge. Unless this samanya rupa be wedded to a particular form, there is no cognition whatsoever.

This samanya character of a thing has been called in Samkhya analysis tan-matra. There are five such tan-matras, as rupa-tanmatra, rasa-tanmatra, etc. The Samkhya does not recognise an absolute distinction between guna and gunin. When the Samkhya speaks of rupa, it means thereby not beauty as such, but an object which is beautiful. The absolute distinction between beauty and the beautiful form is the standpoint of Vaicesika system. But in the Samkhya scheme, the object itself is beautiful. An object can never be dissociated from form and shape, smell and taste. But in Vaicesika analysis, beauty and the object which is beautiful are quite distinct. Though rupa is to be taken in by the eye, the Samkhya holds that it is not possible for the eye to take in the universal form of rupa. This universal form of rupa is not penetrated or limited by particular manifestations of rupa, as green, blue or red. The rupa in which all particular manifestations have set (pratyastamita) or are incognisable (anabhivyakta), is known as Rupa-tanmatra. Rupa tan-matra as such, is not the object of sense-knowledge. It is available only to the Yogins and the gods.

The samanya character comprehends all particular manifestations. But a particular manifestation cannot be comprehended in another particular manifestation. The samanya state comprehending all particular manifestations, is of a universal nature. So if it were possible to enjoy the samanya state, the pleasure arising out of it, would be exceedingly great. It would be more intense than what it would be out of the enjoyment of particular states. It is because the pleasure arising out of the enjoyment of a particular state, is not comprehended in the pleasure arising out of a different state. It is for this reason that the samanya character of gandha and rasa is said to be gandha-matrika and rasa-matrika, out of which spring all particular manifestations of gandha and rasa. All possible manifestations are comprehended in this mother of these all, this samanya nature of gandha and rasa. The receptivity of human

indriyas is very weak. The indriyas cannot take in the intense degree of manifestation of a particular guna, or the infinitely subordinated manifestation of another guna. It appears as dark both when the light is very dim, or when it is excessively bright. Human indriyas are adapted only to take in the middle states. The tongue cannot taste an excessively sweet thing. Such an object would appear as bitter to most men. But if the senses had been more powerful than what they are now, then an excessively sweet thing instead of appearing as bitter, would have appeared what it actually is. The pleasure arising out of it would correspondingly be of a much more intense nature. But it is not possible, because of the comparative weakness of human senses. Human organs of vision cannot take in either a very distant thing, or a thing which is next to the eye, These can only take in things, which are placed mid between. If it were possible to take in things which are far and near, along with things which are placed mid between, then the pleasure arising out of it would obviously be very great. But it is hardly possible, because of the incapacity of human organs of sense.

It might be of interest to note that the same position has been accepted in European philosophy. In De Anima. 426b, Aristotle says similarly that the organs of perception can only receive the middle states. "If voice implies a concord, and if the voice and the hearing of it are in one sense one and the same, and if concord always implies a ratio, hearing as well as what is heard must be a ratio. That is why the excess of either the sharp or the flat destroys the hearing. So also in the case of savours, excess destroys the sense of taste, and in the case of colours, excessive brightness or darkness destroys the sight, and in the case of smells, excess of strength whether in the direction of sweetness or bitterness is destructive. This shows that the sense is a ratio". By ratio, Aristotle refers to the visesa character of objects of sense, for samanya is ubiquitous, without any reference or ratio to anything else.

Again, Aristotle writes in De Anima, 426c, "That is also why the objects of sense are (1) pleasant when the sensible extremes such as acid or sweet, or salt being pure and unmixed are brought into proper ratio ; then they are pleasant : and in general what is blended is more pleasant than the sharp and the flat alone ; or to touch, that which is capable of being either warmed or chilled ; the sense and

the ratio are identical ; while (2) in excess the sensible extremes are painful and destructive.

The universal content of rupa and rasa is not perceptible to human senses. But the indriyas of the gods and the yogins can look through the surface appearance, and take in the tanmatras as well. This taking-in of the tanmatras explains the very great delight of the yogins, even when they are enjoying ordinary objects of sense. They look through these objects of sense, and take in their universalised general character. In Alamkara literature, there are about eight or nine Rasas, like Sringara and Karuna. But there is underlying these all, the universalised general nature of Rasa. This universal general character of Rasa or its samanya rupa, is always manifesting itself in all these nine different Rasas. Sringara is as much a Rasa as Karuna is. Sringara and Karuna can have no separate existence, apart from the universalised nature of Rasa samanya. At the moment of apprehending Sringara and Karuna, this samanya nature of Rasa is being taken in along with such particular manifestations. This samanya is always being penetrated by visesa at the moment of Rasa realisation. It cannot be definitely said if there be such a thing as samanya vastu, completely separated and divorced from all particular manifestations. If there had not been any such samanya vastu, then how were it possible for these particular manifestations to flash out ? Their flashing out is a proof that these had been interpenetrated with this samanya character.

It should be clearly understood that though there is an infinite diversity in the sakti of Rasa, Rasa itself is essentially one. It is because of this sakti that Rasa manifests itself. This sakti or upadhi is the body or deha of Rasa. It might be unmanifest in a very subtle form in rasa ; or it may be clearly manifest in a grosser form. Rasa is ever associated with this sakti or deha. The separation into deha and dehin, as in the prakrita world, is not there in the visesa manifestation of the samanya rasa. The sakti or upadhi of Rasa is its deha. Even if Rasa be one, and even though there is no sa-jatiya,[81] or vi-jatiya[82] or swagata bheda[83] in it, it cannot be denied that the visesa manifestation of the samanya rasa is equally true. The one Rasa becomes diversified as the result of different vibhavas and anu-bhavas. It is needless to add that this is from the standpoint of the average reader. But even here the vibhavas are a part and parcel of rasa. The knowledge of ghata

(ghata-jnana) is impossible without the ghata itself, yet akhanda-jnana is self subsistent (nirvisayaka). [84] Similarly, khanda rasa without the vibhavas and anubhavas cannot be imagined ; yet there is no manifestation of the vibhavas and anubhavas in Rasa-samanya. When the vritti is viksipta, the bheda-bodha is clearly present, and non-identity of the vibhavas (See Ch. II) with the subject must be admitted. In Rasa realisation, the vibhavas are equally present. But these flash as anga of Rasa, and as non-different from it. This is what is called visista Rasa. In Rasa samanya, there is, of course, no room for vibhavas. But there cannot be any enjoyment of Rasa samanya, except through visista rasa. At the moment of the sphurana of visista rasa, there is the simultaneous presence of Rasa samanya. In other words, the samanya and visesa are happily blended together in Rasa enjoyment. With the nirodha of the visesa portion, the samanya portion is left over. The golden bangle is nothing but gold in a particular shape ; and the two are held together in deep embrace (tadatmya). When one looks at the bangle, one sees gold as well. So when one enjoys visista rasa, like Sringara and Hasa, or Madhura and Amla, one enjoys also Rasa samanya. The samanya Rasa itself becomes individualised into visista Rasa, as a result of this visesa manifestation. When the distinctiveness (or visesamsa) is taken away, or when this becomes unmanifest, Rasa is of a samanya nature. This is nir-visesa, or nir-akara, without any manifestation at all. The nature of visesa which gives form and shape, a local habitation and a name to this samanya character, shall have to be examined in detail here and in the following chapter.

This visesa may be looked upon as upadhi[85]. The bheda implicit in upadhi, brings about the differentiation in Rasa. So long as one is under the dominance of viksipta vritti, this upadhi is bahya and anitya. In reality, this upadhi is neither bahya nor anitya. So visesa is ever associated intimately with Rasa. Rasas are always many in number, and one Rasa is naturally distinct from all others. The statement Rasa is one and unique is not incompatible with the statement that Rasas are many in number. Rasa is at once one and many ; and this explains the essental nature of reality.

The upadhi is of the nature of sakti. Everything in this world is upadhi-swarupa. It must be remembered that nothing in this world is a-nitya or a-sat. A particular form in which a thing is manifest, or becomes visible or acces-

sible, but which is never again possible in this world, is a-sat. Every moment brings about a change. But what is the nature of this change ? Different rupas appear in succession. In other words, the citta which sees or hears is gradually transformed into various vrittis. There is no rupa without vritti, just as there is no vritti without rupa. The two are inseparably associated together. The stream, known as kala-srota, flows on for ever. This cannot be checked by one in a viksipta mood. But if by any means, this ever-flowing stream can be checked, it will lead to sthairya: In other words, if vritti be sthira, rupa becomes sthira ; the sthairya or rupa in its turn, leads to the sthairya of vritti. So the manifestation of a particular thing in a state of concentration (ekagravastha) is not fleeting or illusory. So long as there is concentration, there shall be before this sthira-vritti, rupa in an immutable and unchanging form. If this concentration be self-willed, or under self-control, and if one could rise above the turbidity of the changing prakriti, then the duration of the rupa also can be controlled at will. If for instance, there be prajna through concentration on a particular rose, and if that concentration or samadhi lasts for a thousand years, then that rose shall be present there for a thousand years. It will survive all changes of a viksipta citta. The concentration or samadhi is short-lived, because the roots of disturbance are ever present in the citta. But when the roots are exterminated (See Chs. IX, X and XI), or when rajas and tamas disappear and sattva becomes purified, then samadhi shall not pass away, and its duration will be self-willed. All the several rupas of the universe are a particular manifestation or prakasa, an aspect of maha-prakasa or the Great Illumination. It is possible to revive that very same form even after the disappearance of samadhi, or if it disappears through the exercise of one's will. Though it may have disappeared from the world, it is ever present before that Great Illumination. It only becomes unmanifest before the vritti-jnana. If this be correct, then all rupas are nitya ; all things are by nature, true. The manifest form is existent, so long as one wills it ; and as such, it is not outward form, but essentially one and identical with the Illumination.

If upadhi be ever associated intimately with prakasa, then there is for all time, an infinite diversity of rasas. But human knowledge being essentially an outcome of vritti, rasas might sometimes become unmanifest. When the veil

is removed, and avarana is taken away, then there is the manifestation of this ever present Rasa. It has to be admitted that the number and character of particular Rasas are countless. Sometimes, the visesa Rasa is unmanifest in the form of Sakti. Or it might be present in a manifest form. Though Rasa may be essentially one, there is in it Sakti for an infinite diversity. It is only at times that this sakti manifests itself. It is through swatantrya that Rasa manifests its infinite diversity, or takes into itself its manifest form. This sakti or upadhi is the deha of Rasa. It might be present in a very subtle form in Rasa, or it may be manifest in a gross, tangible form. There is an identity, or non-difference between this manifest form (deha) and rasa.

This is what happens in the suddha-vastha. A similar position is held in the sensuous world of sight, sound and taste. There is a deep significance in the infinite diversity of the world of sense. The facial appearance of each man, or each member of a particular species of bird and beast, a particular tree, or creeper or a little flower is the manifestation or vikasa in a tangible form of a particular bhava or rasa. These may not be pure manifestation. Man himself being the manifestation of a particular bhava, his physical form changes, according to the changing pattern of the particular bhava, of which he is the embodiment. Appearance is the deha of bhava, and is, as such, identical with it. On ultimate analysis, it will appear that there is manifestation of a particular bhava in a particular body. There are as many dehas as there are bhavas. There cannot be many bhavas, centering round one deha, though there may be many vilasas of one particular deha.

Visesa or bheda naturally goes with samanya or a-bheda, just as a-bheda is inseparable from bheda. The two are one. There is a-bheda even in bhedavastha ; this a-bheda or samanya character, when over-whelmed is unmanifest in bhedavastha. So also in abhedavastha, there is the simultaneous presence of bheda. In reality, no one is the samyavastha, or the complete reality (See Ch. IX). The samyabhava is neither jiva-bhava nor iswara-bhava, neither bheda or many, nor a-bheda or one. It is both bheda and a-bheda, both many and one.

The Indian philosophers are divided on the question if there be such an entity as pure universality, without any visesa whatsoever. Kumarila Bhatta writes, nirvisesam na

samanya, or samanya is impossible where visesa is absent. But Kumarila's view is very gross. The Samkhya accepts the presence of nirvisesa samanya, or samanya without the simultaneous presence of visesa. The particular visesa states are appearing from the samanya nature, and once again, are getting absorbed and disappearing in it. The visesas are like wavelets, appearing on the surface of the sea of samanya. All visesas are sustained, because they are rooted in this samanya basis. If there had not been this samanya, then the visesas would have disappeared altogether. But so strong is the love for visesas, and so varied is their appeal, that very often the universal character of Rasa, in which are rooted all these visesas, is likely to be ignored. But it is useful to remember that the universal nature of Rasa is the constituent of all these different Rasas. The Upanishads also speak of this Rasa samanya, when they identify Brahma with Rasa itself, and not with any particular manifestation of it. The Upanishads write Raso bai sa. Rasa hyabayam labdhwa anandi bhavati. This is Rasa samanya. Rasa samanya is the mother of all particular manifestations ; it is a state in which are comprehended all different manifestations of Rasa. To take in this Rasa samanya, without the simultaneous apprehension of all different manifestations of it, is like apprehending Brahma Himself. Brahma is nothing but the universal nature of things, in which are comprehended everything else. He is Mahasamanya. The grammarians also speak of "saa jati, saa mahanatma". Out of this universalised nature of things, all different particular manifestations proceed. It is in this universalised nature once again, that every thing else is comprehended. The Sruti in indicating the character of Brahma emphasizes His universal samanya nature. The Sruti writes, jato ba eemany bhutani jayante, jena jatani jeevanti. This is Brahma. This universal nature of things is the resting-point of the evolution, manifestation and involution of all particular states ; this is what Brahma is in the purest sense. The word Brahma means Brhat or great. This great Brahma becomes limited or circumscribed as there is the manifestation of a particular state. The manifestation of a particular state is the manifestation of the littleness in man ; the manifestation of the universal state is to be like Brahma. This universal nature of Brahma has been called bhuma. The Chandogyo writes (17. 13. 1), jo bai bhuma tat sukham ; nalpe sukhamasti bhumaiva sukham.[86] Brahma

is bliss itself ; there is no sukha in the limited spheres of life. In speaking of the criteria of bhuma, the Chandogya writes again (17. 14. 1), yatra nanyam pasyati nanyatchrinoti, nanyat-vijanati, sa bhuma ..... yo bai bhuma tadamritam, yadalpam tanmartam. That in which nothing else is visible, nothing else is audible, or nothing else is knowable, is bhuma. Bhuma is life everlasting ; alpa or limited life is life subject to death and decay.

The analysis of samanya and visesa of Rasa in Sec. II, must have pointed out that all particular manifestations must be rooted in a samanya basis. This applies not merely to the different manifestations of the same thing, appealing to one particular indriya. It appears that there is a samanya basis of the Rasa speculations in Ayurveda and in Alamkara.

This samanya basis, as has been already pointed out, is the asmita, whose manifest form, or sakti-rupa is the manas or visuddha sattva. Looking at buddhi, aham and manas as dravya, kriya and sakti it will be seen that manas is sakti-rupa, because it is kriya in its unmanifest as also in its fully developed form ; aham is the act of grahana, and buddhi is of the nature of dravya. Buddhi has often been called the dravya of purusa—dravyamatram-bhoot sattvam purusa-syeti nischaya.

The antah-karana is not exempt from the operation of the three gunas. The parinama of asmita is threefold ; the first parinama is prakhya-pradhana, leading to the evolution of the jnanendriyas ; the second parinama is pravritti-pradhana, leading to the evolution of the karmendriyas ; and the third parinama is sthiti-pradhana or prana. The sthiti-pradhana asmita[87] is the deha or dharya-visaya. This is the seat of the karanas. The asmita which is predominantly pravritti-pradhana provides incentive to activities. The dhrita-bhava, corresponding to pravritti-pradhana asmita, is karmendriya. The prakasa--bhava, corresponding to prakhya-pradhana asmita, is jnanendriya. It has already been noted in the Introduction, Sec. IV, how there is a natural correlation between the five jnanendriyas and the five karmendriyas. The foregoing analysis must have revealed how the pravritti-pradhana asmita, the subject-matter of investigation in Ayurveda, and the prakhya-pradhana asmita, the subject-matter of analysis in Alamkara, naturally go together. Both are held together in the sthiti-pradhana asmita or the deha. The manas or the visuddha-sattva is its sakti-rupa, which makes possible the transformation of all ahara in the form of vibhava,

(See Ch. II). into rasa. Asmita is thus the samanya basis of Rasa speculations in Alamkara and Ayurveda.

In Ch. II, it has been noticed how manas seated in the hrdaya, gathers all sense-impressions or ahara. It has been noticed further that sabda, sparsa, rupa, rasa are all taken in through the mediation of vayu. It should be clearly recognised that just as madhura, amla are taken in by the palate and brought to manas, so also the different shades of light, and the different degrees of sound are brought to manas by the eye and the ear. Human indriyas are capable of receiving only the particular manifestations or visesa rupa of this samanya rasa. It appears that the sister speculations of Alamkara and Ayurveda separated out, as the emphasis was placed on the visesa character of the Rasa, arising out of ahara brought in by two different senses. But the samanya nature of these two different Rasas is nevertheless unmistakable. When the samanya nature of these two speculations is emphasized, it will be seen that Sringara and Madhura, Hasa and Amla are one and the same. They appear different only because the grahaka indriyas are different in the two cases. All five mahabhootas enter into the making of everything. The relative predominance of one mahabhoota in one indriyartha accounts for how one indriyartha is to be taken in by the eye, or by the tongue. But that is no reason why the taking-in of the indriyartha by the eye (drsya), or by the ear (sravya) should be essentially different from the indriyartha taken in by the palate (swadya). These different indriyas only take in the visesa rupa of the one samanya rasa. So while Sringara and Madhura, and Hasa and Amla are different to outward view, their taking-in by the ear and the eye and the tongue points to the samanya character, which underlies them all. This samanya concept knits together the speculations of Alamkara and Ayurveda.

CHAPTER IV

Concept of Visuddha-sattva in Philosophy and Aesthetics

It has been noted in Ch. I. Sec. II, that at the core of Rasa-realisation, there is the play and manifestation of sakti. It should be clearly recognised that Rasa enjoyment would be impossible without the activities of this cit-sakti. The jiva loses his jivatva on the flames of this cit-sakti and becomes transformed into siva. The operations of cit-sakti make possible this transformation of the jiva into siva[90]. It is well-known that the finest form of aesthetic delight often proceeds out of pity and fear, sorrow and lamentations.*[1] The transformation and transmutation of pity and fear, which are under the dominance of rajas and tamas (See Ch. XI), must precede aesthetic enjoyment. The transmutation of the sthayi-bhavas into rasas is thus the result of the operations of sakti. The assimilation of ahara in the form of vibhavas (See Ch. II) is also the result of the operations of sakti. The vibhava being ahara, is a distinct entity, separate from the bhokta or the enjoyer. The two, the bhokta and the bhogya or ahara, can become one only through the operations of sakti. The nectar of the soma melts, when it comes in touch with the agni (See Ch. IX). This molten state, in which all distinctions are lost, is eminently the result of the play of sakti. The other approach is the one, which believes in separateness, or rigidity. According to this second view, the jiva is still a jiva, even after purification from mala. The jiva can never attain siva-tva.

It should be noted further that the sakti which comes into operation in Rasa enjoyment, is the cit-sakti. Being cit-sakti, the enjoyment proceeding out of its operations, is the enjoyment of bhoga, or taking in outside things as ahara (See Ch. II) and making them its own. This is very different from the Vedantic maya, which is of the nature of jada-sakti. There can be no aesthetic enjoyment with jada-

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1 The doctrine of Katharsis in Aristotle's Poetics, ch. vi, is a defence of Poetry against Plato's charges that poetry "feeds and waters the passions" in Republic 606. See also "A new Interpretation of the Doctrine of Katharsis in Aristotle's Poetics—Sen. (Calcutta Review—June 1956).

sakti. The only pleasure possible in the case of jada-sakti is the pleasure of renunciation. This second standpoint is echoed in the Bhagavad-Gita, where it speaks of rasa-varjan niraharasya dehina. Bharata's rasa-analysis which begins with the taking-in of ahara, can never think of this path of renunciation. This is more because, the standpoint of the Bhagavad-Gita, is the way of sakti-tyaga, while the one of Bharata is essentially the path of sakti-grahana. (See Chs. I and V). The advaita stand-point, advocated by the Saivas, the Vaisnavas or the Saktas is not opposed to either bhakti-sadhana, or the Rasa-enjoyment. It is because the advaita standpoint advocated in these systems is the result not of any renunciation of sakti, but the result of the acceptance of the doctrine of sakti. The Mahayana Buddhists similarly accept the reality of Prajna-paramita, and have thus paved the way to the doctrine of Bodhi-sattva-vada. The advaita-vada of the Panca-ratrins is similarly the result of a perfect harmony between sakti and saktiman. All these clearly indicate the very great importance of the concept of sakti in Rasa enjoyment.

The Maha-sakti which lies unmanifest in Him, first appears at His behest, like the flash of lightning. Though there is even in the unmanifest, avyakta stage, difference between the sakti and the saktiman, there is as yet no realisation of it. The Samkalpa or the wish which stimulates the dormant Maha-sakti is the anirvacaneeya svatantra of the Lord. Only a part of the Sakti is awakened, while the rest of it remains unmanifest. The manifest sakti may be either kriya-sakti or the bhuti-sakti. This kriya-sakti has been referred to as the Saundarsani Kala in the Ahirbudhnya Samhita. This is ever unchanged. But the bhuti-sakti unlike the kriya-sakti, is ever active. Compared to kriya-sakti, the bhuti-sakti is infinitesimally small. The kriya sakti is alone responsible at the moment of creation, for the parinama in the mula prakriti, for the Kalana in Kala, and for the bhoga in the atman. It shall be seen how all these three positions, the parinama in the prakriti, kalana in the kala, and bhoga in the atman are implicit in the doctrine of rasa. All these again are the result of the play of sakti, without which rasa-realisation would become an impossibility.

It should be noted further that the swarupa-sakti, or the cit-sakti is ever present in the swarupa of the Brahman. All the powers and whatever characterises the Brahman proceed from this swarupa-sakti. So the Brahman's nature

as Rasa, both as something to be tasted and enjoyed (as aswadya), and as one who tastes it (as aswadaka) is the result of this swarupa-sakti. This swarupa-sakti, being cit-sakti, is naturally endowed with cetana. So it can diversify the ananda-maya nature of the Brahman. It itself can assume diverse forms and shapes.

The swarupa-sakti, which is natural to Brahman, assumes two different roles in the matter of Rasa enjoyment. In one role, it makes possible the relish of the ananda by the reader or enjoyer ; in another role, it makes the ananda itself relishable. In both forms, it infinitely diversifies itself and the ananda.

Coming to the diverse manifestations of the relish or taste, it will be seen that the relish of sweetness is the sakti of the thing, which itself is sweet. Sweetness may be of very different nature, for instance the sweetness of palm-candy, sweetness of sugar, and of different kinds of fruits. Though all these are sweet, the sweetness of each one of them is different from the sweetness of another. This is the visesa manifestation of the samanya sweetness (See Ch. III). Again, the different constituents of palm-candy, sugar are all the result or parinama of the same trigunatmika maya. The maya, charged with gunas, is transformed into all these diverse forms and shapes, when it is acted upon by the cit-sakti of the para-Brahma. So the upadana or the constituent of all these different things, may be said to be the result or parinama of the same trigunatmika maya. The same sweetness assumes diverse forms, when it comes in contact with the upadana of different things, and so makes these different things sweet in different degrees. At the same time, it itself assumes different forms. Similarly, the swarupa, self-same, and unique ananda on coming in contact with His swarupa-sakti, becomes infinitely diversified, and so in turn, becomes relishable.

Rasa as relish and rasa as the one, who relishes it, together make the Rasa-tattva. These two aspects of Rasa-tattva are ever present in Him. It has already been noticed how Brahman becomes relishable as a result of the operations of sakti. The swarupa-sakti is ever inseparable from the Brahman. So kriya and the result of this kriya, infinite diversity of this sakti and the ananda proceeding out of this infinite diversity of sakti, and the diversity of ananda itself, are all present from time immemorial in Brahman. This ananda is being enjoyed as rasa. It naturally follows there-

fore, that rasa-enjoyment is the result of a deep embrace with sakti. Sakti in its diverse manifestations makes possible the enjoyment of Rasa.

I

If Rasa enjoyment be inseparable from cit-sakti, it is important to analyse the concept of cit-sakti in detail. This cit-sakti is inseparable once again from the concept of visuddha-sattva, an idea which has dominated Indian thought for centuries. It has already been noticed that the complete theory of Rasa includes both the aswadya rasa and the aswadaka rasa. It should be noticed further that the concept of the aswadya rasa has been analysed in Ch. II, and the concept of samanya rasa has been discussed in Ch. III. The concept of aswadaka rasa, or the visuddha-sattva (which is inseparable from cit-sakti) will have to be taken up here and in the next chapter.

It should be noticed further that the operations of the cit-sakti, or the visuddha-sattva are dependent on the achievement of certain preliminary conditions, on the laukika plane. The laukika plane in the case of Rasa realisation, is obviously made up of the vibhavas, anubhavas, vyabhicharibhavas, a detailed analysis of which will be found in Chapters II, VII, and VIII. Nobody would ever identify the bliss of aesthetic enjoyment with vibhava, anubhava or vyabhicharibhava, which are all constituents of Rasa. Rasa, though it springs from them, is nevertheless, categorically different from vibhava or anubhava. The unamanifest sakti brings about a change from bhava to rasa, and the laukika vibhava, anubhava and vyabhicharibhava are transformed into rasa. There is always this parinama of bhava into rasa. This is made possible because of the presence of sakti. This sakti is the visuddha-sattva, which is the subject-matter of the present chapter, as also of the next.

The Samkhya system which attempts to give an adequate explanation of the evolving world, looks at all parinama as due to the inherent sakti, or nature of the primeval prakriti. It should be noted that prakriti evolves, not because of any outside interference, but because of its own inherent sakti. The early Samkhya writers speak of a

visuddha prakriti, the repository of all sakti. The sakti-tattva offers a philosophical explanation of the theory of Rasa (See Ch. I Sec. II). Sakti-tattva serves to connect further the philosophical interpretation of Rasa from the Patanjala standpoint with the interpretation offered from the standpoint of the Vedanta of Ramanuja, Vallabha and Nimbarka. It is essentially the same as the analysis of sakti in the Mahayana, as also in the Saiva and Sakta Tantras. In Ch. III, in the discussion of samanya rasa, it has been noticed what an important place is occupied by the doctrine of sakti. The visesa manifestation of the samanya rasa is the result of the play of sakti. In this chapter and in the next, the theoretical or tattvic background of the concept of Rasa is taken up for a detailed investigation. A careful examination of the nature of this sakti is necessary for a clearer understanding of the philosophy of aesthetic enjoyment. This sakti underlies all manifestations, or parinati, and transition from bhava to rasa is no exception. The discussion of sakti-tattva should thus properly begin with an analysis of evolution from the standpoint of parinama-vadin Samkhya of Caraka-Patanjali.

The concept of sakti in Patanjala-Samkhya is again not very different from the concept of sakti in the philosophical schemes of Ramanuja, Nimbarka, Madhva and Vallabha. The Vyasa-bhasya I. 3, writes, swarupa-pratistha tadaneem citisaktir-yatha kaivyale, vyuthana-citte tu sati tatha-pi bhavantee na tatha. At this stage, the cit-sakti is centred in itself. In Vyasa-bhasya I. 4, it is similarly held, vyuthane ya citta-vrittaya tada-visista-vritti purusa.[91] The drasta-purusa is of the nature of caitanya. The buddhi, on coming in contact with the cit or purusa, reveals the world of sense. All which appear and are visible, are drsya. Rupa, rasa are all external manifestations or drsya. These become visible, because the cit which reveals all, is of the nature of sakti. The common standpoint in all such statements as "I see", "I hear", "I decide" or "I understand" is "I". The central point of interest in all these positions, is the seer, the purusa. The purusa is of the nature of cit. The buddhi can only reveal the sense-world (See Ch. II), when it is imposed upon, and activated by cit. So cit-sakti is indispensable in revealing the world of sense. The Patanjala concept of sakti runs through the full scale of creation or beings. It is implied thereby that drsya, citta, abhimana-ahamkara, ahamasmi buddhi, vivekaja-jnana, or purusa-pratyaya stand

in a hierarchy, where each posterior stage is charged with a sakti to reveal the anterior.

The Patanjala school of Samkhya holds that a nonentity can never come into existence, and an entity can never pass away. The primary prakriti is at the basis of all manifestations. From prakriti evolves mahat, or the great cosmic principle. It is also called buddhi, as it is held to be the cosmic matter of experience. The reason of calling it mahat lies in the fact that it is great in space as well as in time ; for there is no other evolved principle, which is so extensive and durable as this is. In the Yoga-bhasya. I. 36, it is described as an extensive transparent stuff like the bright sky. It should be remembered that mahat is little else but a comprehensive collection of jnana-sakti. Mahan and full-knowledge are synonymous. This extensive jnana-sakti, without any deficiency, is known in the Samkhya system as mahat-tattva, or buddhi-tattva. This buddhi unlike the purusa, is unconscious, or jada. It is for this reason that the Samkhya holds that on the surface of this jada, buddhi is reflected the great purusa, who is Iswara in the Samkhya philosophy.

In holding that the prakriti is always undergoing changes, the Samkhya system acknowledges the role of sakti in the cosmic creation. It has already been noticed how the repository of this sakti in Samkhya-Patanjala is the mahat-tattva. A closer analysis will reveal that the Samkhya standpoint on Rasa (this being the proper background of Bharata. See Ch. VI) is not different from the Vedantic standpoint of Ramanuja, Nimbarka, Madhva and Vallabha. (See Sec. V-VI). Kapila explains mahat as "mahadakhyam-adyam karyam tan-mana". By this, Kapila probably meant an unlimited, uncircumscribed, visuddha buddhi, which is not clouded by the array of visayas. At the very beginning, there was present only the purusa, who is of the nature of cit. So the first evolute of prakriti, the mahat tattva does little else but reflects the cid-atma. There is nothing to limit or circumscribe it. This is the mahat-tattva in the form of visuddha-buddhi. This is the concept of sakti in Patanjala-Samkhya. This is jnana-sakti, or cit-sakti. This is the dominating idea of not merely Patanjala-Samkhya, but also of Ramanuja, Madhva, Nimbarka and Vallabha. It may be noted here that the earliest Samkhya speaks of visuddha prakriti, in which lie unmanifest all energy and activity, and which acts as a storehouse and reservoir of all sakti.

It is necessary to pursue the concept of sakti in the Samkhya-system, as parinama-vada which occupies a very prominent place in this philosophy, is also the result of the play of sakti. Before taking up the concept of parinama-vada in the Samphya system from the standpoint of the gunas, it might be useful to note how the concept of cit-sakti lies at the basis of Yogic practices. The agni which is ignited as a result of yogic practices, burns the body, constituted of seven dhatus. The Siddhas say that the yoga-deha is rare ; there is no limit to its strength. It is not injured by weapons, nor wetted by water ; it is not burnt in fire, nor it can be held fast in fetters. It is even more transparent than the sky. The method of how to achieve it through the union of prana and apana (See Ch. X) will have to be discussed later on. It should be noted for the present that through such a balance and harmony between contending, opposite tendencies, there springs an intense fire. Tihs is known in Yogic terminology as Yogagni. This cin-maya fire burns up this body, made of seven dhatus ; and there appears for the first time an absolutely new cid-deha. This is the siddha-deha, referred to widely in the literature on Yoga. Diseases, old age and death cannot touch this body. Rasa-enjoyment is only possible through this cin-maya deha, and rasa-realisation is essentially the result of the operations of cit-sakti.

It is well-known that citta and prana are inter-related. Prana is the instrument by which the citta is to be conquered. Without the conquest of prana, there can be no siddhi in Yoga. The conquest of citta and its purification are synonymous, and go hand in hand. It has already been noticed that all vibhavas are the result of the activities of prana (See Ch. II), and as such indicate the play of sakti. Rasa flows when the prana is held in deep embrace by apana (See Ch. X), and there bursts out the flame of cid-agni. This is yogagni. This is the fire, which burns the dross in bhavas, and makes them pure gold in the form of rasas.

The cin-maya deha, being rooted in this prakrita deha, it is necessary to find out the influences, which operate on the wordly plane. The influences to which everything in this world is subject, are the three gunas, sattva, rajas and tamas. This is the world of Prakriti, while the Purusa is absolutely untouched by the gunas. It has already been noticed in Ch. I. Sec. II, how the Prakriti in Samkhya

system, the storehouse of all energy and activities, was sought to be identified in popular religion, with the sakti in the form of visuddha-sattva in Ramanuja, Madhva, Nimbarka and Vallabha. This being so, it is important to analyse the concept of prakriti as being operated on by the three gunas.

The Vyasa-bhasya (III. 14) speaks of dharma as the sakti of the dharmi. It should be remembered that the Samkhya holds that the world is the result of the parinama of prakriti, just as the Vedanta holds that the world is the manifestation of the Sakti of Brahman. From this standpoint, prakriti and maya are functionally identical. This prakriti is the embodiment of Sakti, and is non-different from the Goddess Parvati. Maya centres round Brahman ; maya manifests Him. So also Sakti is inseparably associated with Siva. Siva and Sakti unite together for the manifestation of the world. The evolution of nada into audible sound, and that sound itself becoming invested with meaning (See Ch. I), all these are the result of the play of Sakti. So also manifest world is the result of the evolution of Siva through sakti. This analogy led to the belief that every letter in Sanskrit vocabulary is a particular manifestation of this primeval Sakti. This concept lies at the root of the teachings of the Tantra, and is taken up for detailed discussion in Chapters IX and X.

The parinama-silata of the gunas in the Samkhya is the result of the play of sakti. The Samkhya speaks of upadana as a karya—potential (karya-saktimat) vastu. The upadeya is the result of the manifestation of sakti of the upadana. The Samkhya which recognises both samanya and visesa manifestation (See Ch. III), seeks to find a logical connection between the two. This connection has been found in the philosophy of sakti. The dharma and the dharmi are non-different, but they are not identical. The Samkhya recognises differentiation within an undifferentiated entity. That which brings about differentiation or parinama in the undifferentiated entity, is called Sakti, inherent in the prakriti itself.

The Samkhya-yoga of Patanjali speaks of parinama as the result of the sakti, inherent in prakriti. The ancient Samkhya literature similarly speaks of visuddha prakriti, as the storehouse of all manifestations. This concept of sakti as underlying all manifestations, has been the subject matter of detailed discussion in the sakti-vadin Vedanta of

Ramanuja, Nimbarka, Vallabha and Madhva. Aesthetic enjoyment being essentially the emergence of sattva from the potentiality of sthayi-bhava, it is a manifestation of sakti. This background of Rasa as the manifestation of visuddha-sattva (or the sakti) is taken up here for detailed investigation.

The concept of sakti as underlying all parinama, lies at the root of the speculations of the Samkhya. It should be noted further that this parinama as the manifestation of Sakti has also deeply coloured the speculations of the Vedantists, like Ramanuja, Madhva and Nimbarka. It is again, the same as the awakening of the Kundalini in the Tantras. Bharata's Rasa as manifestation of the visuddha-sattva, or sakti has to be read against this wider background of Indian philosophy.

The underlying idea of the Yoga-bhasya III. 14 is difficult to understand. If the epithet "yogyata-bacchinna"[92] be taken to be a qualifying attribute of "sakti", then the sense of the whole sentence generally comes thus: the dharma is nothing but the power (sakti) of the dharmin, capable of giving rise to that effect only for which it is equipped with the necessary efficiency. Vacaspati attempts to bring out the significance of the said statement in two ways. Firstly, he states that the dharma is the power of the substance—the original matter, which constitutes the "earth", and the like. Here the "power" is to be regarded as the capacity of producing dust, lump of clay, jar and similar other aspects that exist in the earth—their material cause, in an undeveloped state. Let it be granted that they may evolve from the said substance. But how to account for the fact that a jar has the capacity of bringing water, while the original substance in the shape of earth has not got anything as such? This difficulty is removed by the epithet "yogyata-bacchinna." This means that the power itself that generates the jar and such other forms is equipped with the efficiency of bringing water and the like. Hence the capacity of bringing water is not to be regarded as incidental. This has been inherited by the jar from its material cause, along with the said power by which it becomes manifest to the objective world.

In his second interpretation, he takes the expression, "yogyata-bacchinna" in its plural form, and thus making it a qualifying adjective of "dharminah". By construing the sentence thus, he arrives at the following conclusion: the

dharmins or the principal materials are equipped with the necessary efficiency (yogyata-bacchinna dharminah) ; it is the power, which alone is to be regarded as the dharma (sakti-reva dharma). The power here is nothing but the "efficiency" already stated above. From this, it follows that "efficiency" only and nothing else is to be regarded as the dharma (yogytaiva dharma ityartha), and that which possesses this "efficiency" is said to be dharmin.

The Patanjala-Samkhya looks at prakriti as dharmin. Prakriti is self-propelled (swata parinaminee). Motion is inherent in it. Impulse does not come to it from outside. Though it is equipped with infinite potentiality, and has got a natural proneness towards actualisation, yet it cannot always function. There is an obstructing force that stands as a barrier towards its functioning and unless it be removed, it cannot act spontaneously. The efficient causes play their role here and render assistance to the prakriti. This has been beautifully described by way of illustration in the Yoga-Bhasya (IV. 3). Just as a farmer with a view to irrigating the corn-fields does not himself carry water from the reservoir to the fields, but makes an outlet in the embankment, and when this is done, water flows to the distant fields out of its own accord ; so also the efficient causes in the shape of "virtue" and "vice" do not move prakriti into action ; they simply remove the barrier, and when this is done, energy or sakti from the prakriti is automatically liberated. Just as the same farmer does not himself force the water into the roots of the plants, but only weeds out the field, and when this is finished, the roots of paddy plants can easily suck in earth and watery juice ; so also the efficient cause such as "virtue" only removes "impurity" that stood as a barrier in the way of functioning of prakriti, and consequently helps to liberate the energy, stored up therein. Speaking briefly, prakriti is the sole agent. Activity is inherent in it. The efficient causes do not move it into action. They only help to remove the barrier. When the barrier is removed, there is an automatic liberation of energy, so long confined in the womb of prakriti.

Bharata's Rasa speculations, with very great emphasis on the concept of paka, are deeply indebted to the prakriti parinamavada of Patanjala Samkhya (See also Ch. VI). It should be remembered further that the emphasis on the philosophy of sakti (See also Ch. I) by Bharata made it possible for sakti-vadin Vedantists to offer an adequate and com-

prehensive philosophy of Rasa. The philosophy of sakti or visuddha-sattva thus underlies the prakriti-parinamavada of Bharata's Rasa analysis, or the Brahma-parinamavada of Ramanuja, Madhva, Vallabha and Nimbarka. The philosophy of sakti underlies all Rasa speculations.

The Vyasa-bhasya (II. 18) reads, "tulya-jatiya-tulya-sakti-bhedanu-patina pradhana-belayamupadarsita-sannidhana gunatve-pi ca vyapara-matrena pradhanantaraneetanumitastita ....."[93] It should be noted that the gunas, sattva, rajas and tamas are looked upon as sakti, and all manifestation, change and disappearance are due to them. The Vyasa-bhasya discusses further how certain saktis are tulya-jatiya, while certain others are atulya-jatiya. The infinite variety of bhavas (See also Ch. II for the Patanjala view of bhava) is due to the manifold manifestation of sattvika sakti, rajasa sakti, and tamasa sakti. The bhava whose constituent is always a particular kind of sakti, will by nature correspond to that sakti. This sakti in laukika bhavas is always a mixture of the three gunas, sattva, rajas and tamas (See Ch. II and Ch. XI). Rasa-enjoyment being always the manifestation of sattva, Rasa analysis is essentially an analysis of the sattvika sakti. This sattvika-sakti, it must be clearly understood, is essentially the same as visuddha-sattva. The nature of this sattvika sakti in relation to rajasa and tamasa saktis or gunas in the Samkhya system, is discussed in some detail in this section. An analysis of the gunas, and the parts played by them in the manifestation and evolution of the world, would not be out of place in a discussion of the nature of Rasa enjoyment.

The Samkhya system holds that no effect (or karya) is without its cause (or karana). The effect is already present in the cause ; the rasa is already there in the sthayi-bhava. There is only manifestation of the effect, latent in the cause. The karya is immanent as sakti in the karana ; the upadana in the upadeya. The Samkhya which believes in sat-karya-vada, can never think of any uncaused effect. The sutras like "nasadut-pado nri-sringavad", "upadananiyamat", "sarvatra sarvada sarva-asambhavad", "saktasya sakya-karanat",[94] attributed to Kapila, all speak of the impossibility of the creation of an entirely novel entity, not immanent in the cause itself. The cause becomes manifest into the effect only because of this inherent sakti. The two different kinds of karya, recognised by the Samkhya system, abhivyajya-mana and utpadya-mana both presuppose the

presence of sakti. The evolution of the effect from the cause of the karya from the karana, of the upadeya from the bhava, all of them recognise the importance of sakti. From this standpoint, the asmita-rupa samanya of sarira and manasa rasa (See Ch. III) is of the nature of sakti, or upadana or karana of their visesa manifestation. The prakriti-parinamavada of the Samkhya, or the Brahma-parinamavada of the Vedanta of Ramanuja, Madhva, Vallabha and Nimbarka, equally recognise sakti as underlying all parinama. The question has to be discussed with reference to both Patanjala-Samkhya, and Sakti-vadin Vedanta of Ramanuja, Madhva, Vallabha and Nimbarka.

Almost all great Alamkarikas are agreed that Rasa-enjoyment springs from an evocation of Sattva. The bliss of aesthetic enjoyment which has been very frequently compared to union with the Supreme Being, is only possible because of this emergence of Sattva. In Samkhya analysis, the three qualities, Sattva, Rajas and Tamas have been called the constituents of the universe. The Samkhya Karika explains these qualities as follows. Sattva is essentially light, and it reveals ; Rajas is always on the move and is of a painful nature ; and Tamas retards and shuts us in. The Samkhya analysis divides the material world into two : Bhuta (things) and indriya (senses). The Yoga-Sutra (II. 18) says, "bhuta-indriyatmakam. . . . .drsyam"[95]—visible world is made of things and sense. The bhutas are called Karya (existent things), and the senses are called Karana. The world is thus made of these two. It is important to realise that these three qualities interpenetrate both Karya and Karana. A Karya or a Karana is full of Sattva when it lights up and reveals the world. The Yukti-dipika (I. III. 13) says that a Karya is Sattvic, if it goes up. This going up by itself proves its lightness, and shows that it is charged with Sattva. If on the other hand, it is heavy and slow-moving, instead of going up, it comes down to earth. Sattva is light, as Tamas is heavy ; and progression depends upon lightness, just as regression is the result of heaviness. The Gita refers to this dictum of the Samkhya, when it writes, ऊर्द्धं गच्छन्ति सत्त्वस्थाः, अधोगच्छन्ति तामसाः। The ancient literature of the Hindus is full of this three-fold division of the cosmic world. The Vedas and popular Indian literature speak very frequently of the three worlds of "Bhu", "Bhuva" and "Svar". This last, the world of

"Svar" is full of Sattva ; it is always unfolding itself ; it is the abode of the Adityas. The heavens and the sky constitute the world of "bhuva" ; it is full of action. This world of "bhu" is predominantly Tamasic in nature. The dyo-loka is the head of a cosmic god, which touches the heavens, and whose feet are planted firmly in the world. His bosom and shoulders constitute, as it were, the antariksha-loka ; and feet are the bhuva-loka. In the human body similarly, the seat of the Sattva is in the head ; eyes and ears, which reveal the world of sense, are placed in the head. The head is the dyo-loka ; similarly the trunk of the body is the bhuva-loka ; it is full of action, and is situated in the middle portion of the human body. The lower portion of the human frame, his legs constitute the bhu-loka or the earth. The first glimmering of Sattva is felt through the eyes and the ears ; and these are all situated in the head. The bhuva-loka, which is always active, is presided over by the deity, Vayu. The regions beyond the navel upto the ends of the leg, is full of Tamas, and is dominated by Earth. Yaska in the Nirukta divides the visible world also into three parts, and admits that there are three deities presiding over these three parts, one for each. Yaska says that Agni presides over dyo-loka, Vayu over antariksha-loka, and Aditya over bhu-loka. These three qualities thus characterise all Karya or existent things.

If these three qualities characterise the visible world, they also characterise the senses or Karanas. Quick perception, exact apprehension, and capability of acting according to response are called in Samkhya terminology, "lightness" or felicity of faculties. The collection of mental images, the "abhimana" or possessiveness of Ahamkara, the perseverance of buddhi—all these are the works of Karana, charged with Sattva. Thus the lightness and revealing qualities of Sattva are manifested in both Karya and Karana.

Rajas characterises movement. This movement might take either of the two forms, (a) evolution or parinama, and (b) pulsation or parispanda. Evolution or parinama takes place when a thing loses its former self, by being worked upon by an attendant thing. Pulsation is also activity, the activity of the five pranas, as also of the five indriyas marked by asmita (vide p. 123). It should be noted that Tamas is heavy and shuts us in. This slowness of Tamas explains the going down of things (Karya) as also the lethargy

of the receiving senses (Karana). These three qualities on account of their difference, help manifest the diversification of these three gunas. The gunas being present both in grahaka and grahya, the grahaka or the perceptor will only perceive that guna, which is already dominant in him. The Samkhya-Karika (Sutras. 10, 11, 12) says that these three qualities give rise respectively to pleasure, pain and the clouding of senses. Sattva gives rise to pleasure ; Rajas contributes to pain ; and Tamas shuts us in. Sattva reveals ; Rajas activates ; and Tamas works against both. These three qualities are always working against one another ; they are always giving way to another. But they are always together and can never be separated from one another. If a man, with predominantly sattvic karanas (senses) takes in something, he appreciates the Sattvic elements of it ; he is delighted and well-pleased. So also a man predominantly Rajasic in character, can perceive only the Rajasic elements in sense-objects. He is incapable of taking in Sattvic elements, even when these are present. So also a man of Tamasic nature, can only appreciate the Tamasic elements or sorrowful elements in things of sense. He is blind to the Sattvic or Rajasic elements, which are equally present in it. These qualities are always struggling with one another. The rise of one guna marks the decline of the two others. It should be noted that conflicting gunas, when overcome, instead of being a hindrance, become a help. That is why these three gunas are ever inseparable, and always giving rise to others. Rajas and Tamas, when overcome, stimulate the growth of Sattva. But they destroy Sattva, unless they are overcome, and kept in check. In this way, in the predominance of one guna, the two other gunas, which are subordinated, contribute to its manifestation. So even when an action shows predominance of one guna, the two others are present in subordinated forms. Varsagana and other teachers of Samkhya hold, रूपातिशयावृत्त्यतिशयाच्च परस्परेण विरुद्धान्ते, सामान्यानि तु अतिशयैः सह प्रवर्त्तन्ते (96)— though giving rise to one another, their nature is circumscribed, and opposed to one another. Without forsaking their individual traits analysed above, these gunas contribute to the development of one another. Inspite of their inherent opposition, these gunas can never be separated. They always go together. The teachers of Samkhya are fond of referring to the instance of the burning of a lamp, where we find the co-

ordination of the wick, the oil and the illumination. These three are naturally opposed to one another ; but a lamp burns for a long time by these being brought together. The illumination results from the destruction of the wick ; but the wick is not completely burned up, but preserved at the intervention of oil. The illumination is opposed once again to the oil ; but oil is used up little by little, and cannot be burnt all on a sudden at the intervention of the wick. In this way, though illumination, wick and oil are all opposed to one another, the illumination is made possible by the co-operation of these three. Thus Sattva, Rajas and Tamas inspite of their opposition, give rise to mahat by their mixing together. Mahat is self-revealing ; and so the constituent of mahat and such other things, is Sattva, pure and simple. But it should be remembered that in Sattvic activities, though there is the emergence of Sattva, the two other gunas are present in a subordinated form, and help in the promotion of Sattva. So the two other gunas, because of their subordination, help in the promotion of Sattva. But if either of these two gunas, Rajas and Tamas would have been dominant, then it would have worked against Sattva. If these three gunas had been equally dominant, then all activities should have stopped by their complete neutralisation. So there must be a disparity between these three gunas, so that there might be a Sattvic, Rajasic or Tamasic activity. The Samkhya concept of evolution holds that there can never be such a state where two or three gunas are equally stimulated. It is because of the bhoga (enjoyment) and apavarga (renunciation) of the purusa that gunas suffer a change. A state which does not contribute to the enjoyment or renunciation of the purusa, can never be reached—because such a state is of no use whatsoever. Prakriti suffers a change for the fulfilment of the ends of the purusa. A state can never be reached where there is only Sattva, contributing to the happiness of man. So also there can never be the exclusive play of Rajas or Tamas, contributing to sorrows and sufferings, or stupidity. No one guna can for long dominate the show ; for there are always the two others to undermine it. It explains why a man cannot be happy for long, as also why his rooted sorrow must necessarily be short-lived. The Patanjala-Yoga-Sutra (4.15) writes, चलंच गुणबृत्तम् —the gunas are always on the move, and are never stationary. All Karyas

or accomplished works are tinged with these three gunas ; for Karyas presuppose the play of these gunas. The constituents characterise the accomplished thing ; and a thing is Sattvic, Rajasic or Tamasic in nature on account of the predominance of any of these constituents. It explains why no one single thing can please all. It might please the majority of men ; but there will always be exceptions. A beautiful wife might be a source of great and intense pleasure to her husband. The Sattvic elements in her stimulate the elements of Sattva in her husband. But she at the same time, gives pain to the other co-wives of her husband. The other wives take in her Rajasic elements ; and so she becomes a source of envy and jealousy. This lady again, becomes a source of Tamas to those others, who find her inaccessible. Pleasure, disquiet and torpor are typical of Sattva, Rajas and Tamas respectively. The Samkhya analysis looks at everything of this world from the standpoint of these three conflicting gunas. The Vedas on the other hand, do not speak of three contending factors, but of two. The Vedas speak of two contending forces, which are at the foundation of everything in the world. The Vedas call these two opposite forces, Agni and Soma. Agni withers and destroys ; Soma waters and preserves. The Ayurveda recognises the opposition of three qualities as in Sattva, Rajas and Tamas, as also of two things, as in Agni and Soma. It appears that there is no inherent conflict between the positions held in the Veda and in the Samkhya. While the Veda emphasizes opposite things, the Samkhya emphasizes opposite qualities ; and things are constituted of qualities. Caraka takes over the Samkhya tenet that harmony or balance means the disappearance of conflicting gunas ; disequilibrium is at the root of all creation. Vata, pitta and Kapha when mutually balanced, are the source of health ; for health is nothing but equilibrium or Samata. A body is diseased when there is the dominance of any one of them.

The Samkhya divides all visible world into grahya and grahana. Grahyas are visayas, and grahanas are indriyas. Sabdas are jneya visaya, Vakyas are karya visaya, and Sariras are dharya visaya. On analysing sabda visaya, it shall be found that sabda jnana is prakasa, vibration of sound is kriya, and the potential energy of vibration is sthiti. The kriya and prakasa are the result of the potential energy or sakti of vibration (Yoga-Sutra. II. 18).

This threefold division into prakasa, kriya and sthiti

characterises the karanas as well. The sravanendriya takes in sound as ahara (See Ch. II). The jnana or knowledge of sound is prakasa-bhava. The act of taking in of sound, or the nervous impulse, originating with the vibration from the physical world is its kriya bhava, and the energy stored in the nervous system and the muscles, which when activated, leads to jnana, is the sthiti-bhava of the ear-organ. So also, the tactile or muscular sense is the karmendriya, pani is its prakasa-bhava ; its movements are its kriya-bhava ; and the latent energy in the muscles of the hand, is its sthiti-bhava.

There is no kriya without sakti, and there is no bodha or cognition without kriya. The bodha or cognition is preceded by kriya ; and kriya pre-supposes the existence of sakti. The Samkhya system in emphasizing the importance of sakti, holds that no kriya is uncaused. This has sometimes been called the sat-karyavada. Evolution is already latent in the cause ; and the manifestation is only dependent on the play of sakti.

The prakriti parinama-vada of Samkhya, recognises parinama as the result of the operation of sakti, inherent in it. It should be clearly noted that in Samkhya analysis, citta is jada, and cit-sakti coming under the domain of prakriti, is jada-sakti. Cit being jada, the parinama-silata of citta is only an aspect of prakriti-parinamavada in Samkhya. But the same cit being sakti-swarupa in the Vedanta, it is Brahma-parinamavada in Ramanuja, Madhva, Vallabha and Nimbarka. The transition from the early speculations of Bharata to the later interpretation by Abhinavagupta, Mammata, Viswanatha is thus a shift from the prakriti-parinamavada of the Samkhya to the Brahma-parinamavada of the Vedanta and of Saiva and Sakta systems. This transition would have been rendered otherwise impossible, if all these systems had not equally recognised the importance of cit-sakti in Rasa enjoyment. The Brahma-parinamavada in Visistadvaita, and in Saiva and Sakta systems, thus offers an adequate background of the concept of Rasa.

The prakriti-parinamavada in Yoga-sutra and the Vyasa-bhasya pre-supposes the existence of Sakti. In Yoga-sutra. II. 3, it has been held that karya-karana bhavas like avyakta-mahat-ahamkara are the result of parinama. The gunas are always undergoing transformation (parinama) in the order of mahat, ahamkara, etc. In Yoga-Bhasya, II. 4,

it is held that klesas are lying in a dormant stage in a latent form as sakti in the citta. Prasupti is sthiti in a vija form. This is unmanifest sakti. The Vyasa-bhasya says that the state of samskara is pra-supti. Certain dormant or unnoticed samskaras may not come to fruition at present. But they will bear fruits in future. These are what is known, as prasupta klesa (II. 4). Bharata's sthayi-bhavas similarly are the result of evolution of praktani or idaneentani vasanas, issuing from samskaras. The sthayi-bhava can thus be looked upon as stored-up energy, or prasupta klesa. Rasa realisation is essentially a liberation of the stored-up energy in sthayibhava. This process of liberation is always accompanied with the play and manifestation of sakti. The process itself is essentially a clarification, or purification where the dross of sthayi-bhava it transformed into rasa of aesthetic enjoyment (See also Chs. IX, X and XI).

The Vyasa-bhasya II. 4 explains prasupti as "cetasi sakti-matra-pratisthanam vija-bhavo-pagama".[97] It should be noted further that the Vyasa-bhasya finds points of affinity as also difference between prasupta klesa and dagdha-vija-kalpa klesa. While prasupta klesa flowers forth or becomes udara, the moment it is provided with an alambana, dagdha-vija-kalpa-klesa even when provided with an alambana cannot manifest itself. Bharata's repeated references to Rasa enjoyment as very similar to the enjoyment of curry, formed out of different ingredients, shows this awareness of the philosophy of sakti. It appears that the reference to sthayi-bhava as vija in Ch. 6. sloka. 38 (Banaras ed.) by Bharata is no accident, but is an echo of Patanjala analysis of prasupta samskara as sakti-matra in the form of vija (Vyasa-bhasya. II. 4). It should be remembered further that Bharata's sthayi-bhava (springing from vasana) issues out of klista samskara ; this klista samskara again springs from sa-vija (vyuthana) samskara. There is throughout a manifestation of sakti from its beginning in sa-vija samskara to its culmination in vasana, leading to Rasa enjoyment (bhoga). (Vyasa-bhasya. II. 12). Bharata's awareness of this sakti-swarupata of vasana and sthayi-bhava is confirmed further by his reference to visuddha sattva, immediately before sloka 93 in Ch. VII of the Natya-sastra (Banaras ed.). The sakti-rupata of visuddha-sattva, as the core of Rasa enjoyment has to be examined in detail in this and the following chapter.

II

In Rasa-enjoyment, there is the emergence of Sattva. Bharata in Ch. VII of the Natya-sastra, discusses how Sattvika-bhavas always go with the enjoyment of Rasa. From the foregoing analysis, it appears that at the moment of Rasa-enjoyment, Sattva is partly dissociated from Rajas and Tamas. It has already been noticed that Sattva can never be completely dissociated from these two, so that it is important to note that Rasa-enjoyment is always of the aprakrita visuddha-sattva. The question naturally arises how there is the emergence of Sattva through the reading of poetry and drama ; this emergence of Sattva is Rasa-realisation.

The ancient writers have prescribed the use of powdered nirmali fruit for the removal of the turbidity of water during the rains. The thick juice of nirmali fruit, like the paste of sandalwood on first coming in contact with water, makes it even more turbid. But within a short time, the nirmali paste spreads out in countless threads, and reaches every corner of the vessel. This nirmali paste is of a slippery nature ; and the turbidity of the water is gradually removed by this slippery paste. The spreading out of nirmali paste in countless threads, is due to what in the Ayurveda, has been called, the quality of सर। This quality is very prominent in poisons and liquors. If a man is poisoned in one part, his system is immediately affected. So also on even drinking a little wine, a man shows signs of unbalance. The reading of poems and plays thus spreads rapidly throughout the mind of the reader. There is no unclean corner of the human mind which is not affected with the reading of poems and plays. A fuller discussion of the process of this removal will be made in Ch. VIII. But it should be remembered that with the removal of impurities, human mind (citta) becomes the transparent mirror in which atman (soul) which is ananda (bliss) incarnate, is reflected. This is the stage of Rasa-enjoyment. Bliss subsists so long as the soul is pure. But a man with an impure soul is not in a position to enjoy such bliss. The man with a purified soul, is a detached spectator. But a man whose soul is impure with Rajas and Tamas, can never be detached. The Yogi attains this state of purification through disinterested service to the country ; the worldly

wise man can be purified for a time as a result of reading poems and plays. The man with a purified soul, because of this detachment, feels excess of delight, which is impossible through sensuous gratification. This excess of delight is to be had only when the soul is free from impurities. At this stage, the soul is detached, disinterested, and free from all kinds of directed pleasure.

III

The Mahabhasya means by Sattva, a substance, or dravya. The doctrine of action-passion in Aristotelian analysis is very similar to the doctrine of tāpya-tāpaka, as developed in the Mahabhasya. It is to be noted further that the material thing which is being acted upon (tāpya) is Sattva, while the passions (tāpaka) are either Rajas or Tamas (Vyasa-Bhasya. II. 17). Absolute purification is unattainable in this world. The Upanishads say that to be without gunas, meaning Rajas or Tamas, is to become absolutely purified. So rare is this absolutely purified Sattva, that it has been called the character of Brahma ; तस्पोपाधिः प्रकृष्टः सत्त्वः। (Yoga-sutra).[98] Early Samkhya teachers looked at Sattva as a substance. In the different stages of Samkhya, we find the concept of Visuddha-prakriti. Visuddha-prakriti and visuddha-Sattva are not essentially different, in as much as Sattva in early Samkhya analysis, being of a substantial nature, is close to the concept of prakriti.

This concept of Sattva in early Samkhya analysis has evolved through various stages of development. The greatest achievement of Samkhya seems to be the recognition of one principle, which has evolved through different stages of development, and gone into the making of this manifold universe. The Samkhya teachers are broadly classified into four groups, (a) Kala-vadin, (b) Parinama-vadin, (c) Iswara-vadin, and (d) Swabhava-vadin. It should be clearly understood that in all four branches, one unifying principle, one primordial element is recognised as the mother of all creation. The Samkhya explains the creation of this universe by the principle known as समन्वयात्। In the Bhamati, Vacaspati Mishra explains what is meant by this principle. Vacaspati writes,

यानि च येन रूपेण आ स्थौल्यात् आ च सौम्यात् समन्वीयन्ते तानि तदात्मक सामान्यपुर्वकानि लोके दृष्टानि। यदा मृदात्मसामान्यतया समन्विता घटादयो विकारा मृत्सामान्योपादनका लोके प्रसिद्धा।(99)

Vacaspati means by this that existent things (Karya-vastu) in palpable or intelligible forms, or in any condition, appear before us all the time charged with a universal trait which persists all through these changes ; that universal form is the constituent of everything. A thing can never be divorced from its constituent ; and that constituent which enters into the making of everything, is known as the universal element.

In their search for such a universal principle, the Samkhya teachers singled out at different stages of development different principles. The Iswar-vadin branch of Samkhya, as developed by Patanjali in Yoga-Sutra, looks at prakriti as such a universal principle. The Vyasa-Bhasya writes that out of buddhi or linga-matra, have evolved ahamkara and the five tan-matras, or these six avisesa. Eleven indriyas have evolved out of this ahamkara, as also the five tan-matras. Out of the five universal primary elements (panca-mahabhuta) have evolved five elements or visesa. Prakriti represents the ultimate constituent of the universe. Through gradual refinement and more comprehensiveness, we travel from sense to intellectual apprehension of this essence of things. The Samkhya calls this prakriti the nascent form of universe. It can be anything, and is everything ; it can be transformed into every shape and form. Prakriti extends everywhere. It is beyond the comprehension of common man how one principle in all its diverse manifestations, has been the material cause of this universe. The Samkhya teachers who had such a comprehensive view of Prakriti, have been called Brahma-vadin or Iswara-vadin. Clay when imposed with a form, becomes either a pot or a jar. But clay as such, is not intelligible to sense. This Samkhya analysis of particular and universal is not very different from the Aristotelian concept of matter and form. Clay as such is less intelligible than a clay pot ; or a clay jar. So also gandha (smell) which characterises earth, is far less tangible than clay as such. Again, the constituent of gandha as such, ahamkara or buddhi is far more refined than gandha-tanmatra ; and prakriti out of which buddhi-evolves, is the most refined of all. Refinement with comprehensiveness has reached its acme in prakriti. In this way,

according to Samkhya analysis, all jada-varga (which comprehends all visible world) culminates in an all pervasive, absolutely unintelligible world. It should be noted that the purusa in Samkhya analysis, is beyond the activities of this prakriti, though it is for the bhoga and apavarga of purusa that the prakriti evolves. This mundane world is charged with three qualities. These are pleasure, pain and stupor, symbolised in Sattva, Rajas and Tamas. The world came into being, because of the interplay of these three gunas. When the gunas are unbalanced, there is the creation of the world. When the gunas reach a balance and perfect harmony, there is an end to all activities. All the gunas cannot be equally stimulated at the same time. The unequal development of gunas is at the root of all creations. Sattva predominates in all Sattvic activities. All activities in Samkhya, are analysed from the standpoint of these three gunas. Unbalance of gunas leads to creation ; balance and harmony leads to effacement. It is usual for the gunas either to reach a balance or be thrown out of it. The Ayurveda has taken over this basic principle of Samkhya—that balance leads to cure or effacement of diseases ; unbalance of three principles, vata, pitta and kapha gives rise to different diseases. The creation of disease and creation of this world of sense follow the same pattern and principle.

The Swabhava-vadin Samkhya teachers recognise two parinamas of the prakriti. This prakriti is always undergoing changes. One is sadrsa parinama ; the other is visadrsa parinama. The Vyasa-bhasya says that with sadrsa parinama, there is an end to all creation, just as with visadrsa parinama, there is the evolution of the world. Both these parinamas are self-originated. This view appears at the first instance to be contrary to reason. Prakriti is unconscious ; and an unconscious entity is not expected after all to work for an end which it itself does not understand. This urge to activity on the part of an unconscious entity for the sake of a conscious one has been explained in the Karika by the simile of the cow and the milk it produces. (Ka. 57). Just as milk in the cow is secreted for the nourishment of the calf, similarly the unconscious prakriti also functions for the purpose of purusa. The problem has also received the attention of the followers of Varsaganya (Yukti-dipika. p. 170. ff.). It is like the excitement of the physical body of a male for union

with the female. This is drifting towards the theory of spontaneous origin of the universe.

The Samkhya which underlies aesthetic speculations, seems to have been deeply influenced by Kāla-vadin teachers. The Kāla-vadin teachers also draw their support from the sutra, अन्वयात्। If all things are ultimately to be traced back to one principle, as it is Iswara with the Iswarabadins, or parinama with the Parinama-vadins, it can as well be Kāla. The champions of Kāla are of opinion that everything exists in Kāla, and Kāla enters into the making of everything. The perception of a thing is not possible, if it is not fixed in Kāla. The Kāla-karanikas hold, नमोऽस्ति प्रत्ययो लोके यत्र कालो न भासते, there can be no knowledge without reference to time. The position of the Kāla-karanikas is defended, like the positions of Swabhava-vadins and Parinama-vadins ; and all derive their authority from the Sutra, अन्वयात्। Similarly, there is another school of thought, which recognises Sabda as the fundamental principle of the universe. The logic which helped establish prakriti as the fundamental principle of the universe, has been equally effectively used by the Kāla-karanikas in establishing Kāla (time) and Sabda-dvaitavadins in establishing Sabda as the constituent of the universe. So also the Buddhists have championed Vijnana, and the advaita-vadins Brahma as the one underlying principle of this changing world. It shows the very great importance of the Samkhya doctrine, अन्वयात्।

The Alamkarikas, particularly Bharata, seem to follow both the Kala-vadin, and Iswara-vadin traditions of Samkhya. Bharata's indebtedness to Iswara-vadin branch of Samkhya is very apparent, inasmuch as he seems to belong to the tradition of Patanjali. His indebtedness to Kālavadin branch is less apparent. Caraka though he belongs to Iswara-vadin branch of Samkhya, does not deny the very great importance of Kāla in the study of health and disease. In Sutra-Sthanam. Ch. 6. 2-6, Caraka discusses the change that comes over the world in course of the different reasons. In Sarira-Sthanam. I. 33-34, Caraka discusses the question once again, Susruta also writes : रससम्पत्व्यापत्तिः कालायत्तः।(100) In Sutra-Sthanam. 6.7, Caraka refers to "mahendra-utsava", which is usually held at the beginning of autumn. He is of opinion that diseases and their cure are rooted in time (Sutra-Sthanam. 6. 4-5).

Bharata's Rasa-speculations are undoubtedly influenced by the Iswara-vadin speculations of Patanjali. But it seems that Bharata is prepared to accept "time" also as an important factor in the evolution of Rasa. This will be clear when it is remembered that Bharata traces the origin of drama from this same Mahendra-vijaya (Natya-sastra. Banaras ed. I. 56). In Ch. 27 on Siddhi-vyanjaka, Bharata discusses at length the part played by Kala in successful stage performances. In Slokas 85-95, time is considered as an essential element in the successful evocation of sentiments. For instance in Sloka 91, Bharata says that songs depicting Sringara-Rasas are to be played at evening. In Sloka 92, Bharata says tearful songs are to be played in the morning. Bharata says in Sloka 94, that plays should never be staged without taking into consideration appropriateness of time and place. The great importance of time is recognised once again in the analysis of uddipana vibhava as moon-lit night, soft blowing wind at evening contributing to the evolution of Sringara-Rasa.

IV

This evolution and involution or in other words, emergence and absorption have a terminus—one in the descending order and the other in the ascending order. Involution culminates in prakriti ; while evolution through gradual progression, almost reaches the ultimate cause. But evolution according to Samkhya is the gradual development of what existed inherently within the primary cause in a diffused state. It is the process which makes the underdeveloped or less developed one more developed, the integrated or the less differentiated one more differentiated. The author of the Yoga-bhasya clearly brings home its significance by the expression

तत्र तत् संसृष्टं विविच्यते क्रमानतिवृत्तेः। (101)

(II. 9). The whole process is confined within the primary cause itself ; it cannot overstep it. That which evolves stays within the cause. It is not detached from what gives rise to it. It is immanent therein. Still it is differentiated from the cause as its effect. It is nourished and brought upto its

fullest extent —विवृद्धिकाष्ठामनुभवन्ति । (102) —(Yoga-bhasya. II. 19).—therein by following a definite order of sequence which cannot be violated. Vacaspati is found to elucidate the point in his commentary by way of illustration. He says that the seed of the banyan tree does not bring out all on a sudden the full-grown tree, with its thick foliage, capable of protecting us from the scorching rays of the sun. The tree comes out gradually, because it was already latent in the seed. The root, stem, leaves and branches come out gradually in an ordered sequence, brought about by contact of the seed with earth, water and heat and other accessories. Similarly the evolutes do not appear suddenly. They follow a definite order of succession.

Bharata's Rasa-analysis strictly follows this Samkhya concept of evolution and involution. According to Patanjala analysis, the manas is of the nature of a substance, much as psyche in early Aristotelian analysis is a substance. Susruta calls manas उभयात्मकः । (Sarira-sthanam. 1. 4). The end of involution or absorption is reached when the Rajas and Tamas, which stand in the way of Rasa-enjoyment, are absorbed together with the requisite amount of Sattva in the substance of the manas. This is one terminus of the Samkhya concept as applied to Bharata's analysis. This substance of the manas which has swallowed up the Rajas and Tamas, represents one stage in the evolution in Samkhya analysis. This evolution of prakriti is always through the union of opposites. This applies equally to the analysis of soul in the Upanishads, as also to the analysis of Samkhya. The five koshas recognised by the Upanishads, are anna-maya, prana-maya, mano-maya, vijanna-maya, and ananda-maya. Bharata's Rasa-analysis begins with indriya-indriyartha-samyoga. At the initial stage of this samyoga, the prana-maya kosha is fed with whatever the different indriyas bring in to it. It should be carefully noted that the Upanishads look at the working of different senses as manifestations of the prana-maya kosha. The Chandogya-Upanishad (5. 1. 15) writes,

न वै वाचो न चक्षूंसि न मनांसीत्याक्षते प्राणा इत्येवाचक्षते प्राणो ह्येवैतानि सर्वाणि भवति । (103)

"Men do not speak of a sense of speech, or faculty of sight, or of hearing, or of meditation, but speak of a group of pranas, which does all these. For these are all manifes-

tations of prana". All these sense-faculties are thus seated in the prana. It has already been noted in Ch. II, how heart in controlling the streams of prana-vaha srota (Caraka. Vimana. Ch. 5.4) is thereby controlling the different senses.

In the process of evolution, beginning with prana, or sense-knowledge (with which all are immediately concerned in aesthetic appreciation), there is a synthesis of opposites. The proper sphere of the activity of prana is confined to the vibhava stage. It has been noted in the analysis of vibhava in Ch. II, that all informations gathered by prana, are forms of ahara. Bharata's imagery of the process of cooking in describing Rasa-evolution in Ch. 6 is not merely analogical, as it has been very often supposed. It is ahara, because the vibhavas are to be taken in through the senses, and whatever is taken in through the senses, is ahara. The analogy of cooking is very appropriate, because it is the process of purification of bhava from the play of Rajas and Tamas, so that we may reach the Rasa-stage.

Bharata's Rasa-analysis thus begins with the prana-maya stage. From prana-maya kosha, the soul (following the Samkhya analysis) passes on to the mano-maya stage. While prana-maya kosha is strictly confined to the Vibhava stage, at the mano-maya kosha, the process of Rasa-realisation has already begun. This further explains how it is that Rasa-realisation is of one, who is सुमनाः। The manas is characterised by two gunas, Samkalpa (determination) and Vikalpa (doubts). The essence of Rasa-realisation according to Bhatta Sankuka is the mastering of doubts, arising out of anumana, by strong determination. Samkalpa (determination) is ever opposed to Vikalpa (doubts), so that the passage to the next higher stage of Vijnana-maya kosha is achieved once again through the synthesis of these two opposites. At the Vijnana-maya stage, the soul is once again cleft into two. These are anukul (favourable) and pratikul (unfavourable) cognition, and the mastering of pratikul by anukul, and the consequent purification, characterises the Vijnana-maya stage.

Prakriti is the fundamental substance out of which the world evolves. In the unmanifested condition, prakriti is something where all opposites are held in abeyance. When they are all held together in a state of equilibrium (samya-vastha), there is no action. The state of rest is said to be

the natural condition of prakriti (Yoga-Bhasya. II. 18). Yet the absence of outer activity does not mean the absence of any tendency to act. The tendencies to manifestations (Sattva) and activity (Rajas) are held in check by the tendency to non-manifestation and non-activity (tamas). The Samkhya conceived the supreme principle of the world as a unity with a real opposition of element. An abstract unit can be either perpetually active or perpetually inactive. When there is a disturbance of the equilibrium of the gunas, we have the destruction of prakriti (prakritinasa), the relieving of the tension by the overweighting of one side, and the setting in of the process of becoming. Prakriti evolves under the influence of purusa. The fulfilment of the ends of purusa is the cause of the manifestation of prakriti in the three specialised states. Since prakriti is one and ubiquitous, all things have prakriti for their basis, and in a sense, everything shares the characters of everything else. In Rasa-analysis, the mano-maya stage is expected to play the part of sakti with reference to particular Rasas. The passage from bhava to rasa, leading to the emergence of sattva, free from the turbidity and disquiet of passions, must then begin with the mano-maya stage. For Bharata is emphatic that Rasa-enjoyment is of the sumanasa, who is also a preksaka.

In the analysis of sensations in Ch. II it was found how manas acting through the indriyas seated in hrdaya, gathers all sense-impressions. Manas uses Vayu as its instrument. This is very appropriate, for Vayu according to Susruta, shares the qualities of Sattva. The disquiet of passions in the manomaya stage is the result of the presence of both Samkalpa and Vikalpa. In Yoga-Bhasya (I. 9) the nature of Vikalpa has been analysed. Vikalpa has been defined as शब्दज्ञानानुपाती वस्तुशून्यो विकल्पः।(104) The Vyasa-Bhasya analyses Vikalpa into three parts—vastu vikalpa, kriya vikalpa and abhava vikalpa. When the same thing is said in two forms, then Vikalpa accounts for the difference. Thought or contemplation cannot be perfectly true, unless it is freed or purgated from vikalpa. The ascetics in their samadhi come to know the ins and outs of things through this just knowledge or prajna. Prajna which is ऋतम्भरा, is opposed to all forms of Vikalpa. It thus appears that Prajna is reached through the suppression of vikalpa, which is rooted in the manas.

Just as Vikalpa stands in the way of complete understanding by the manas, and has to be overcome by Samkalpa, so there are favourable (anukul) and unfavourable (pratikul) cognitions of the buddhi. The soul is held in bondage, so long as it does not look beyond both these cognitions. Vidya and avidya, being rooted in buddhi, are the causes of liberation and bondage. When buddhi achieves this vidya or anukul cognition, then the purusa becomes separated. But even when purusa is separated, it is unchanged. At the moment of union with purusa, the buddhi appears to be of the same nature with it. At the moment of separation, the purusa exists by itself. Such cognition of the separate existence of the purusa is also seated in the buddhi. The vidya or anukul cognition of the buddhi is to know that the purusa exists by itself, alone, ubiquitous, untrammelled by any other thing.

V

This gradual separation of the purusa from prakriti is purification, which the Samkhya teachers are never tired of expounding. In aesthetic speculations, it assumes the form of detached enjoyment of the appreciator or bhokta. The art-experiencer enjoys the work of art, but he is not engrossed or held by it. In Yoga-sutra, I. 19, we have भवप्रतयो विदेहप्रकृतिलयानाम् । (105) The word "भव" has been variously interpreted. Vacaspati Misra explains "भव" as avidya; Bhojaraja explains "भव" as samsara. Vijnana-bhikshu means by it the cycle of birth. The Buddhists speak of "भवपच्चया जाति" or the determining cause of birth is bhava. Similarly in Bharata's Rasa-analysis, the determining cause of the evolution of Rasa, is bhava. There is a good deal of evidence to show that Bharata's analysis of Rasa-evolution follows the Samkhya concept of evolution, as also the analysis of suddha-sattva in Ramanuja, Nimbarka, and Madhva.

It should be clearly recognised that Bharata always speaks of the association of sattva with the evolution of Rasa. The different Rasas are only the manifestations of

sattva in different forms. In Ch. 7 in the portion following Sloka 92 (Banaras ed.), Bharata writes,

तच्च समाहितमनस्त्वात् उत्पद्यते। मनःसमाधानाच्च सत्त्वनिवृत्तिर्भवति।
.....अत्रोच्यते इह हि नाट्यधर्मप्रबृत्तः सुखदुःखकृतो भाव
तथासत्त्वविशुद्धाधिष्ठितः कार्य्यो यथास्वरूपो भवति। (106)

The sattva is purified, when the mind is self-controlled. The bhava, giving rise to pleasure and pain, is rooted in the purified sattva. This concept of visuddha sattva has been the subject of detailed discussion in the advaita-vadin analysis of Pancaratra, Vaikhanasa, Ramanuja, Nimbarka as well as Madhva.

In the Samkhya analysis, Sattva corresponds to matter or dravya. Rajas and Tamas cannot exist separately from Sattva. They depend on Sattva for their existence. The relation of Sattva to Rajas or Tamas is thus what it is between tapya and tāpaka. Tapya is matter ; and tāpaka approximates to the Aristotelian form. Tapya is the substrate ; tāpaka are its qualities. Tāpaka differentiates the as yet undifferentiated and unformed matter into definite forms and shapes. Sringara or Hasa, with their different admixture of Tamas or Rajas are thus manifestations of the samanya rasa (See Ch. III).

Caraka in analysing the activation of the Avyakta in Sarira, I. 18-19, writes,

अव्यक्ताद्व्यक्ततां याति व्यक्तादव्यक्ततां पुनः।
रजस्तमोभ्यामाविष्टश्चक्रवत् परिवर्त्तते॥ (107)

Rajas is the activating agent of the prakriti or avyakta. Being acted upon by Rajas, the avyakta becomes vyakta, or the unmanifest becomes manifest. With the cessation of the work of Sattva, the Being once again relapses into non-being. Caraka looks at manas as such an activating agent. In Sarira. I. 20, Caraka writes,

अचेतनं क्रियावच्च मनश्चेतयिता परः।
युक्तस्य मनसा तस्य निर्दिश्यन्ते विभोः क्रियाः॥
चेतनावान् यतश्चात्मा ततः कर्त्ता निरूच्यते।
अचेतनत्वाच्च मनः क्रियावदपि नोच्यते॥ (108)

In Susruta, this manas is both a substance and energy. In Sarira, I. 4, Susruta writes उभयात्मकं मनः। Mind or Sattva is the bridge which connects pure energy which is

atman, and pure matter or prakriti. The Samkhya-sara (ed. by Hall. p. 5) writes "knowledge of pure spirit" is the subject of Samkhya. The oldest strata of Samkhya, known to us recognises this Visuddha prakriti. This prakriti becomes aprakrita visuddha sattva, because it is unattainable in this life. The concept of aprakrita visuddha sattva has deeply coloured Bharata's Rasa-speculations, and has played a significant role in the evolution of the schools of Vedanta.

Caraka's account of Suddha-Sattva in Sarira I. 45-6, as also in Sarira V. 10-15, should provide a convenient starting point of this analysis of the basis of Rasa-realisation. In Sarira I. 45-6, Caraka writes, after speaking at length on the sources of the Yogin's strength,

इत्यष्टविधमाख्यातं योगिनां वलमैश्वरम् ।
शुद्धसत्त्वसमाधानात् तत् सर्वमुपजायते ॥
मोक्षो रजस्तमोऽभावाद् वलवत्कर्मसंक्षयात् ।
वियोगः कर्मसंयोगैरपुनर्भाव उच्यते ॥ (109)

Moksha or liberation is only possible through freedom from Rajas or Tamas. It remains to be discussed if complete freedom is ever attainable in Rasa-enjoyment. In Sarira V. 10-15, Caraka writes again,

एतैरविमलं सत्त्वं शुद्ध्यु पायैविशुध्यानि ।
मृज्यमान इवादर्शस्तैलचेलकचादिभिः ॥
ग्रहाम्वुदरजोधूमनीहारैरसमावृतम् ।
यथार्कमंडलं भाति भाति सत्त्वं तथामलम् ॥
जलत्यात्मति संरूद्धं तत् सत्त्वं संबृतायने ।
शुद्धः स्थिरः प्रसन्नार्चिदीपो दीपाशये यथा ॥
शुद्धसत्त्वस्य या शुद्ध्या सत्या वुद्धि प्रवर्त्तते ।
यथा भिनत्त्यितिवलं महामोहमयं तमः ॥ (110)

The Suddha-Sattva of which Caraka speaks, is not completely purified. Caraka's use of the word "अविमल" shows he realises that in this world of ours, Sattva is always mixed with Rajas or Tamas. In the Patanjala Yoga-sutra, this concept of Suddha-sattva has again been worked out at length. In the Vibhuti-pada 55, Patanjala writes :

सत्त्वपुरुषयोः शुद्धिसाम्ये कैवल्यमिति । (111)

The Vyasa-Bhasya writes

यदा निर्द्धुतरजस्तमोमलं बुद्धिसत्त्वं पुरुषस्यान्यताप्रत्यय मात्राधिकारं दग्धक्लेशबीजं भवति तदा पुरुषस्य शुद्धिसारूत्यमिवपन्न भवति, तदा पुरुषस्योपचरित—भोगाभावः शुद्धिः, एतस्यामवस्थायां कैवल्यं भवति ..... । (112)

Buddhi-Sattva is purified from the taints of Rajas and Tamas. This state is called Visuddha-Sattva, a concept which was to influence in a remarkable way the later speculations of the Vedantins.

VI

At creation, from the tamas mahat appears ; from mahat ahamkara or bhutadi. From Sattvic ahamkara arise the eleven senses ; from the tamasa the five tanmatras, or five elements, and Rajasahamkara helps both these processes (Sarvarthasiddhi i, 11). From ahamkara comes the subtle element of sound and then akasa ; from akasa, comes the subtle element of touch, and then air, and so on for the other elements also. From the qualities of sound, touch, etc., we infer corresponding substances. Sound is in all the elements. Like Patanjali, the Visistadvaita of Ramanuja holds that the development of prakriti is caused and controlled by Iswara (Sarvathasiddhi, i. 16).

Ramanuja says that Prakriti or matter, Kāla or time, and Suddha-tattva or pure matter, are the three non-conscious substances. They are objects of experience (bhogya), liable to changes and indifferent to the ends of man. (Sarvadarsana-Samgraha, iv.). The existence of prakriti is not an object of perception or of inference. It is accepted on the authority of the scripture (Tattva-muktakalapa. i. 11). Its three qualities of Sattva, Rajas and Tamas are evolved in it at the time of world-creation. Kāla or time is given an independent place, as in Patanjala speculations.

The Panca-ratrins are never tired of expounding the peculiar character of Vaikuntha-dham, placed far above the prakriti, and made of visuddha-sattva. Ramanuja in his Gadya-traya in the chapter on "Sri-Vaikuntha-Gadya" has described in detail the beautiful nature of Vaikuntha.

The three cardinal principles, accepted by the Sree

sect, are the cit, the a-cit and Iswara. Of these three, Iswara is the principal or angi, the two others being his attributes or anga. Iswara is always qualived by cit and a-cit. This cit and a-cit at the moment of creation, are sthula or gross ; at the moment of destruction, these become suksma or of a subtle nature. The cit is atman, distinct from the body, self-revealing, of the nature of ananda, or naturally well-disposed, eternal, unmanifest or beyond the reach of the senses, unthinkable (a-cintya), always of the same nature, and without any change. The atman, even though it is of the nature of jnana, is the reservoir of all jnana ; it is the jnata or the Omniscient. It is yet controlled by Iswara, and is only limited by Him, and is His own self. Even though it is atomic, the knowledge of the atman is all-pervasive ; so there is no hindrance to its enjoyment. Kriya and bhoga being only varieties of jnana or knowledge, the atman is the karta and the bhokta, the moment it becomes jnata. But the activity of the jiva is essentially dependent on Iswara. The kriya or the activity of the jiva, if it were to evolve out of the stage of jnana, must first be permitted by Iswara. The primary swatantra-sakti of the jiva is granted to him by God. So his freedom is also controlled by Him. The highest realisation of the jiva lies in this swatantra sakti. The swatantra sakti is best manifest when he serves Him best.

The followers of Ramanuja recognise three different kinds of jada padartha. These are suddha-sattva, misra-sattva, and kala. There is no trace of rajas and tamas in the suddha-sattva. This explains how it is the source of all knowledge and delight, and is ever pure. This sattva at the wish of the Lord, gets transformed and assumes the form and shape of all things in the abode of eternal bliss. The Vaikuntha dhama, the arches and the portals of this heaven, the bodies of all nitya-mukta jivas and even of the Lord Himself, are made up of this pure material, the visuddha-sattva.

While prakriti has the three qualities of Sattva, Rajas and Tamas, Suddhasattva has only Sattva. When creation takes place on account of the will of the Lord, subtle matter becomes gross and souls enter into connection with material bodies, corresponding to the degree of merit or demerit acquired by them in previous forms of existence. This mediation between soul and material bodies is effected by Lakshmi, who is of the nature of Suddha-sattva. Sree or

Lakshmi is the connecting link between the realms of Iswara and the mundane world of jiva. This is done out of love and affection. Lakshmi is compassionate, and is always looking after our well-being. She is "Karunagra-nata mukhi" ; she has been called "Karunam Vedantaram", in Asta-uttara-sahasranama. She is in the realm of Iswara ; yet her gaze is fixed on the sufferings of her sons, the unemancipated men of this world. She is trying to direct the men of this world to God, by her love and compassion. She being Brahma-vidya incarnate, is removing the darkness of ajana. She is protecting man from the snares of maya. Once again, she being one with Visnu, is trying to win the favour of Parameswara for jivas. She asks Him to be compassionate to poor suffering creatures. The cherished aim of Vaisnava faith has always been to enjoy Brahmananda as mukta-jivas. They have always emphasized that their ideal is to enjoy this ananda or bliss in mortal bodies, and not to be lost in perfect identification with Him. Their creed has been to "taste sweet, but not to be turned into sweetness itself, when enjoyment will cease". The dependence on Lakshmi thus became the cardinal point in Vaisnava religious faith.

Ramanuja at the beginning of "Gadya-traya" seeks the help of Lakshmi in propitiating Lord Narayana. Venkatanatha in his Commentary on this Gadyatraya writes, the reason why men seek the help of Lakshmi is that "She will help men cross the sea of gunas quickly and at ease". This Lakshmi is yajna-vidya, maha-vidya, guhya-vidya and atma-vidya. Sree is the giver of knowledge and liberation. Visnu can never be without Lakshmi, just as Lakshmi can never be without the Lord. They are dependent on each other on account of the perfect harmony reached between the two.

तदेतत् सूक्ष्ममिथुनं परम्पयविचिह्नितम् ।
आदावन्योन्य मिश्रत्वादन्योन्य प्रतिपादकम् ॥

(cited in Venkata-bhasya)

The goddess of Ramanuja with all her beauty, qualities, excellence and wealth, is the ideal wife of Visnu. Ramya-Yamatree discusses in "Tattva-dipa" where to place Lakhsmi in the hierarchy of being. He places Her in the category of Jivas, because of Her atomic nature (cited in Venkata-bhasya). But later Vaisnavas do not subscribe to this atomic nature of Lakhsmi. Like Visnu, she is also of the nature of God. She being endowed with consciousness, is

different from unconscious matter, or acit. On account of her pervasiveness, she is again different from the jiva. The diverse manifestation of Oneself in the form of the Universe, and the withdrawal of this manifested appearance into Himself once again—this is what is known as lila. There had been little attempt up to the time of Ramanuja to find any connection between this lila and Swarupa-bhuta Sakti. Visnu manifests Himself in both bhoga and lila. The Sree sect developed this concept of lila centering round Lakshmi. This lila manifests itself in the forms of different Rasas and bhavas. It is mugdha-lila as well as vidagdha-lila. It is the lila of the Supreme Lord, by which He looks at His dearest wife. This lila centres round Lakshmi. She is of the nature of Visuddha-sattva, so that Rasas and bhavas become the manifestation of the purified sattva of Sree. Yamunacharyya in "Sree-stotra-ratna", 44 writes,

अपूर्वनानारसभावनिर्भय—
प्रवुद्धया मुग्धविदग्धलीलया ।
क्षणाणुयत् क्षिप्नपयादिकालया
प्रहर्षयन्तं महिषीं महाभुजम् ॥ (113)

There is no good discussion available of the nitya-lila of Rasa Brahma. There is again no good analysis of the pusti-bhakti of the Vallabhiya sect, or bhakti mixed with raga of the Gaudiya sect, or bhakti mixed with prema of other sects. The raga bhakti has flown through diverse channels. The mahasukhavada doctrine of the Buddhist Vajrayana (See Ch. X), or the doctrines of the Sahaja-yana and the Baul Sampradaya about the nature of Rasa, or the Rasa-sadhana of the Kaula Sampradaya (See Ch. IX) are all different ramifications of this raga bhakti. The Tantric siddhacharyyas of the middle ages contributed in no small measure to the development of the doctrine of Rasa. The doctrine of Rasa has been developed in different directions for more than a thousand years ; and all the provinces of India, irrespective of geographical frontiers, have taken a part in it.

The nitya-brindaban, or the Vaikuntha, which occupies such a prominent place in the speculations of the different Vaisnava sects, is only the result of the manifestation of the infinite sakti of Bhagavan. The infinite sakti of Bhagavan leads to infinite bhavas. His lila and His dhama are all end-

less and infinite. The lila itself is infinitely diversified. The Srutis speak of the divine city of Ayodhya—"devanam poorayodhya". They also sometimes speak of "eternal Jerusalem" in the West*[1]. The truth seems to be that one must get rid of abhimana or attachment to physical body (prakrita deha) in order to get a glimpse of this noumenal world. This noumenal world, placed far above the prakriti charged with the three gunas, is known in Samkhya as the "prakrita kala" The parinama due to kāla (kāla pacati bhutāni)*[2] is held in check. The visuddha-sattva is the constituent of this nitya-dhama. It undergoes no parinama due to the influence of kāla. It can undergo parinama only at the wish of Iswara, working for the fulfilment of the wishes of the devotee, or at the wish of the devotee, working for the fulfilment of the wishes of the Lord, or due to the sheer playfulness (lilā) of the Mahasakti.

There is a deep core of truth in Bharata's demand that Rasa realisation is only for the sumanassa preksaka. The ultimate reality manifests itself at its own sweet will. Svecchyaya sva-bhittan viswamunmeelayati. He enjoys ; He Himself is being enjoyed. He is the upadana ; He is the nimitta. He is the upadeya. He does not depend on a second for subsistence. The spectator and the actor are one and the same. The spectator again is no passive spectator. Bharata's demand that the spectator must at once be sumanassa and preksaka is only intelligible when it is remembered that both are manifestations of the visuddha-sattva.

This concept of visuddha-sattva has again been worked out at great length in the Pancaratra. The first phase of the manifestation of Lakshmi is called Suddha-sristi, "pure creation" or gunonmesadasa, that is the stage (following the waveless stage) in which the attributes (gunas) of God make their appearance. These gunas are aprakrita, "not belonging to Nature" for Nature does not exist as yet—and have consequently nothing to do with the three well-known Gunas (Sattva, Rajas and Tamas) ; that is to say ; the old dogma that God is necessarily "free from (the three gunas)", i.e. nirguna, does not exclude His possessing the six ideal Gunas, which, on the contrary must be ascribed to Him, because without them there could be no Pure Creation, and

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1 Romans. V. 18-21 ; Romans, VI. 9-11.

2 Bharata has probably this paka in mind, when he compares Rasa-realisation with the preparation of soups and drinks.

all further evolution depending thereon, no creation at all. However, the evolution of the Gunas does not in any way affect the being or essence of God, it being merely concerned with His "becoming" or "manifestation", that is : His Sakti : "Through the three pairs of what are called the Six Gunas (Sadguna) ; the six Gunas are jnana, aisvarya, sakti, bala, virya, and tejas."

The six Gunas are the material, or instruments, as it were, of Pure Creation, (1) in their totality, and (2) by pairs, in the following way : The Gunas as connected partly with the Bhuti and partly with the Kriya sakti are regarded as falling into two sets, namely Gunas 1 to 3, and Gunas 4 to 6, called respectively "visrama-bhumayah" or "stages of rest" and "srama-bhumayah" or "stages of effort" (Lakshmi —Tantra IV. 24 ; II. 46-47 ; III. 4), and the corresponding gunas of each set (1 and 4, 2 and 5, 3 and 6) join to form a pair, connected with some special divine manifestation.

The Pancaratra in pairing the Gunas was guided by the consideration, that in each pair there should be "bhuti" and "kriya", a stage of rest as well as a stage of effort. There is divine manifestation, but it would have been undifferentiated, and as such unknown, if it has been only bhuti. But such unmanifest bhuti is being made manifest to us, because there is along with it, the activity of kriya sakti. The two together make diversified luminosity, accessible to human sense and knowledge.

The Pancaratra teaches a chain, as it were, of emanations ; each emanation except the first, originating from an anterior emanation ; and thus the favourite image of the process has, with the Pancaratrins, become that of one flame, proceeding from another flame. The first three (or including Vasudeva, four) beings thus coming into existence are called Vyuhas. This word, as suggested by Schrader, is a combination of the root *uh* "to shove" and the preposition *vi* "asunder", and apparently refers to the "shoving asunder" of the six Gunas into three pairs. This however, does not mean that each Vyuha has only its two respective gunas, but as, is repeatedly emphasized, each Vyuha is Visnu himself, with his six Gunas, of which however, two only, in each case, become manifest.

The Pancaratra Agamas accept the theory of Vyuhas or manifestations. The one Absolute identified with Visnu exists in five different modes, images and the like (arca), incarnations (vibhavas), manifestations (Vyuha) like Vasu-

deva, Samkarsana, Pradyumna and Aniruddha, the subtle (Suksma) form of Vasudeva or the Supreme Spirit and the inner ruler of all. Sometimes the highest mode (parā) is said to be Narayana or Brahman, living in Vaikuntha, where God is said to exist in a body made of pure Sattva. God in his infinite fullness, transcends his own manifestations. In Vaikuntha, the Lord is seated on the Serpent Sesa, supported by his consort Lakshmi. Lakshmi, the imaginative symbol of the creative energy of God, becomes in later Vaisnavism, the divine mother of the universe, who sometimes intercedes with God on behalf of weak and erring humanity. While Iswara symbolises justice, Lakshmi stands of mercy, and the two qualities are united in the godhead. Lakshmi, the Sakti of Visnu, has the two forms of kriya or the principle of regulation and control, and bhuti or the principle of becoming. These answering to force and matter, enable Visnu to become the efficient and material causes of the universe.

The four stages of evolution in the Panca-ratra are known as Vasudeva, Samkarsana, Pradyumna and Aniruddha (Padma-tantra. I. 2. 21). The Vasudeva vyuha is the first awakening or gunonmesa of the self of Visnu in the form of Parabrahma. This is the first manifestation of Visnu from the avyakta stage. The Paratattva is Para-Vasudeva, who gives rise to Vyuha Vasudeva. One portion of Para-Vasudeva becomes Vyuha Vasudeva, while the rest is the form of Narayana (Introduction to Panca-ratra—Schrader. p. 52). This Vasudeva-tattva is the first manifestation of Visnu-sakti. This Visnu-sakti carries on everything in the universe ; and hence, she is known as Visva-prakriti. So Lord Vasudeva is the universal Prakriti. But this prakriti, as opposed to ordinary prakriti, is visuddha-sattva prakriti : it is not charged with the three gunas, sattva, rajas and tamas. There is no evolution of gunas at this stage. The first differentiation of sakti and saktiman is thus known as the Vasudeva-tattva. The Lord Vasudeva wishes to create, and gets Himself divided. This self-division of Vasudeva makes possible the emergency of the next vyuha, Samkarsana (Ahirbudhnya. 5. 29-30). The emergence of Samkarsana from Vasudeva is beautifully expressed by some examples. This is a stage, when the sun has not yet risen, but the halo of the sun is visible on the distant horizons. Lord Vasudeva has not unfolded Himself clearly in manifest creations. But the halo of the rays of creation is encircling Him (Ahirbudhnya. 5. 30-31). This is the Samkarsana tattva. Creation is as yet

unmanifest ; it is still in a germinal form. There is as yet no differentiation between cit and cit, or a-cit and a-cit, or again between cit and a-cit. The infinite universe, which is both cit and a-cit, suddha and a-suddha, lies unmanifest in the body of Samkarsana.

The Pradyumna vyuha takes its origin from the Samkarsana. It is at this stage that there is a split for the first time between Purusa and Prakriti. Prakriti charged with the three gunas, sattva, rajas and tamas, becomes for the first time, manifest at this stage. The evolution of Prakriti, and the cycle of creation, described in the Pancaratra, generally follow the Samkhya scheme. Pradyumna gives rise to Aniruddha. Aniruddha takes over the charge, as if, from Pradyumna and brings it to a successful completion. He creates jada and cit with the help of kāla, and becomes the Lord of the Universe.

Vasudeva is Lord Bhagavan, endowed with all six gunas. In Samkarsana, jnana and bala manifest themselves. There are manifestations of aiswaryya and viryya in Pradyumna, and sakti and tejas in Aniruddha. Again, Pradyumna is the lord of creation (sristi), Aniruddha of maintenance (sthiti) and Samkarsama of destruction (laya). Again, Samkarsana ' is the presiding deity of body, Pradyumna of manas or buddhi-tattva, and Aniruddha of ahamkara-tattva.

Lakshmi is the loving mother, bringing together the indifferent father, Visnu, who though possessing all six Gunas, is yet beyond them all, and the jivas, who misled by avidya, do not know the providence and wisdom of God. What little the jivas know, is very often misrepresented. It is the work of Mother Lakshmi to bring the angry or indifferent father and the erring child together. Venkatanatha in his commentary on Yamunacharyya's Catu-sloki, writes,

अस्ति कर्मार्हफलदे पतौ कृताद्वयं श्रियः ।
निग्रहाद्वारणं काले अन्धुक्षणमनुग्रहे ॥

Sri-devi has two purposes : to intercede with the Lord not to punish, and then to ask Him to be favourably disposed to the erring child. The opinion of Visnu-citta is also cited in this connection. He says that everyone seeks the help of Sri, who is mother to us all. The mother cares not so much for the good, as for what is dear to the child ;

the father cares for both. So the father punishes ; while the mother implores the father not to do it. Lakshmi also punishes the wrong doer. Ravana perished in Sita's anger. The goddess Lakshmi has been variously called "प्रणिपात-प्रसन्ना", "क्षिप्र प्रसादिनी देवी"। She is "क्षान्तिरूपिनी, क्षमा-रूपिनो, अनुग्रहपया, अनन्ता।" (114) She is always protecting man against evil. All the wealth of Indra and Brahma is at her disposal. The lord Visnu dearly loves Lakshmi ; so also is Lakshmi devoted to her Lord. The two are always looking at each other ; they have reached a perfect understanding and harmony between them. The Catu-sloka calls this harmony and understanding Samarasya (sloka. 3). It will be seen later on how this Samarasya is the secret of Rasa-realisation (See Ch. IX). Without her blessing, no worldly good, not to speak of liberation, can ever be attained. Lokacaryya in his "Sri-vacana" and Varāvara in his exhaustive commentary on this book, have given a detailed exposition of the loving intercession of mother Lakshmi.

It might be objected that if Paramatman be nitya-mukta, then he has no necessity of conjugal love for Lakshmi, giving rise to intense pleasure. So the analogy of Paramatman and Lakshmi as husband and wife, makes no sense. He delights in Himself (स्वरमन) But even if it be delight in Himself, there is no difficulty in His dividing Himself as man and woman, and the enjoyment is still of Himself, though in a different way. So when he had been together with Rama, He was really centred in Himself, and not divided into husband and wife. Visnu has no other object of love ; so the love for Rama means that Rama has been personified as Rati. Lakshmi also assumes diverse forms, as does Paramatman. She is Sree, Bhu, Durga, Hri, Daksina, Sita, Jayanti, Satya. Daksina is the best among all these forms, for the first enjoyment of Paramatman must begin with Daksina. Daksina shares first this blissful union with the Paramatman ; it is the pattern and culmination of the first divine bliss (Madhva-Siddhanta-Sara. Nirnaya Sagar Press. p. 23-4). Lakshmi is without a corporeal body, as the Supreme Lord is without one. (Ibid. Sutra. 72). Brahma, Rudra are all subject to death and decay. But Lakshmi is beyond the flux of change, and is aksara. She has a spiritual body. She is

thus aprakrita ; and she is the emblem of purified Sattva. The prakriti has been looked upon in two ways. The one form is jada, subject to change ; the other is changeless and free. This changeless state, free from all stains, is the Suddha-Sattva, and it is aprakrita, because it is unattainable in life. The prakriti has a completely emancipated symbolic form. The Vaikuntha and everything in it, are constituted of these symbolic triguna and panca-mahabhuta. The gods and the mukta purusas subsist or decay with the subsistence of these gunas, Visuddha Sattva, Rajas and Tamas. Everything in the world, the Vyoma and akasa, has this ephemeral as well as idealised forms ; the Vayu, also has these two forms ; the water also has these two. There is a river in between prakriti and parama-vyoma ; this is known as Viraja. Everyone who wishes to enter parama-vyoma, shall have to cross the river ; and in crossing it, shall be purified of both Rajas and Tamas. Whatever is present in prakrita form is also there in an ideational form in a more purified state in Vaikuntha.

Jiva Goswamin in "Bhagavad-Sandharva" writes,

यत्र वैकुण्ठे रजस्तमश्च न प्रवर्त्तते। तयोर्मिश्रं सहचरं जड़ं यत् सत्त्वं तदापि न किन्तु अन्यदेव। तस्य या सुपुज्ञापयिब्यमाण। मायातः परा भगवन्स्वरूपशक्तिस्तस्या बृतित्वेन चिद्रूपं शुद्धसत्त्वाख्यां सत्त्वमिति तदीय प्रकरणे एव ज्ञायियिष्यते।

(Sec. 49). In Vaikuntha, there are no Rajas or Tamas. There is not even Sattva, which in its substantial form, is to be acted on by them. But here there is another kind of Sattva. This is of the nature of knowledge and is known as the Suddha-Sattva. In Narada-pancaratra, says Jiva Goswamin, there is Vaikuntha-loka, constituted of six gunas and free from the three gunas, Sattva, Rajas and Tamas, and those who are not Vaisnavas cannot enter there.

लोकं वैकुण्ठनामानं दिव्यषड़्गुणसंयुतम्।
अवैष्णवानामप्राप्यं गुणत्रयविवर्जितम्॥

Jiva Goswamin, says further in the Uttara-Khanda of Padma-Purana, the aprakrita character of Visuddha-Sattva in Vaikuntha has been clearly specified. This Vaikuntha is to be reached by crossing the river Viraja, where one sheds the last traces of Raja and Tamas. This world according to Jiva Goswamin, is everlasting, deathless, changeless and not subject to any limitation, and is full of Suddha-Sattva.

तस्याः पारे परव्योम्नि त्रिपाद्भूतं सनातनम् ॥
अमृतं शाश्वतं नित्यमनन्तं परमं पदम् ।
शुद्धसत्त्वमयं दिव्यमक्षरं ब्रह्मणः पदम् (50)

In Sec. 51, it is emphasized that Vaikuntha being without any aprakrita Sattva, is full of Sacchidananda ; or in other words, here truth, knowledge and delight have come to a perfect balance and harmony (51). In explaining how it is that the Suddha-Sattva is made manifest to us, Jiva Goswamin says that Suddha-Sattva is self-expressive, and is identified with a determined form (62). There is no trace of Rajas and Tamas in this Visuddha-Sattva, which constitutes the body of God.

अन्यस्य रजस्तमोभ्यामभिश्रस्यापि प्राकृतत्वेन जाभ्यांश सम्वलितत्वान्न विशेषेण शुद्धत्वम् ।

This Visuddha Sattva being self-expressive and self-illuminated, is without a trace of affection, which is either Rajas or Tamas. The Lord assumes this form only to direct the devoted prayers of the worshippers and this is His manifest purpose.

In Bhagavad-Sandharva. 66, Jiva Goswamin writes how the Supreme Being cannot be without this aprakrita Visuddha-Sattva. प्राकृतगुण प्रकाशैर्भवान केवलमनुमीयते नतु साक्षात् क्रियत इन्यर्थः । With Prakrita gunas, there can only be अनुमान, and no direct apprehension. Rasa-svadam cannot be the result of anumana, as has been firmly established by Abhinavagupta, while criticising the standpoint of Sri Sankuka. Rasa enjoyment is the result of direct apprehension ; and this can only be done, according to Jiva Goswamin (Sec. 66), when the Visuddha-Sattva, freed from all vijnana and ajnana, is reflected in our consciousness. It should also be noted that Abhinavagupta holds that Parama Siva can only be made perceptible when it seeks the help of sakti, in the form of bindu (See Ch. V.).

In Sec. 84, Jiva Goswamin further elucidates the concept, He says that Brahman is both sat and asat. He is sat, because the wide world and all Karyas are His manifestations. He is asat in the sense, He is the first cause and extremely subtle, and of the nature of Karana. The Svarupavaibhava is placed beyond both these vaibhavas or manifestations, and is of the nature of suddha-sattva, and its abode is in Sri Vaikuntha. Jiva Goswamin says further

how all avenues of jnana, kriya, artha and phala are brought to a final balance in this Visuddha-Sattva, which transcends both Sat and Asat, Sthula, and Shukshama, and indeed is a perfect balance of everything. This standpoint is strikingly similar to the Platonic idea of Good, where all oppositions are resolved, and everything has been harmoniously blended into a perfect concord.

Souls and matter are not kept separate in Ramanuja as they are kept in orthodox Samkhya, but are comprehended within the unity of the Lord's essence, and are related to the Supreme as attribute to a substance, as parts to a whole, or as body to the soul, which animates it. They are also called prakaras or modes, Sesas or accessories, niyama or the controlled, while God is the supporter (prakari), controller (niyanta) and the principal (Sesi). They are real and permanent, though subject to the control of the one Brahman in all their modifications and evolutions. If souls and matter are attributes of God, it does not mean that they are not in themselves substances possessing attributes, with their own distinct modes, energies, and activities. The illustration of the soul and body points out that the body has its own qualities, though it qualifies the soul. In Ramanuja's philosophy, the soul is never without traces of its bodily existence, and the body is never without a soul. So the soul always sharing in things which are non-soul, is of the nature of aprakrita visuddha-sattva. This hypothesis enables Ramanuja to account for the harmony of the universe, and the interaction of the reals, so as to form one world. The world is one on account of the Supreme mind, which gives organic connection to the multiplicity of spiritual reals and a place and a function to each of them. Souls (bhokta), matter (bhogya), and God (prerita) are three (Svet Up. 1), on account of their natural differences (Svarupa bheda), but one on account of the identity (aikyam) of the modes and substance (prakara and prakari).

Suddha-Sattva is the stuff of the body of God in his creation of nitya-bibhuti. It does not conceal the nature within. God reveals Himself as a cosmic force through His lilavibhuti with the aid of prakriti, and in His transcendental existence through His nityavibhuti with the aid of Suddha-tattva. This Vibhuti, or the principle of becoming par excellence, is the attribute of Lakshmi, so that it appears that Suddha-Sattva, without an admixture of the other

gunas, is the attribute of Visnu. For Suddha-sattva must seek the assistance of Lakhsmi at the moment of creation. Pure matter, then, is a sort of spiritual matter, which exists nowhere except in pure creation.

It is suggested that Rasa and bhavas are nothing but manifestations of the Suddha-Sattva. These are Vibhuti or the principle of becoming of the soul, which itself is Being, and is beyond all flux and change. Bhavas, Rasas and the Supreme Bliss resulting from an enjoyment by this Suddha-Sattva, stand in a hierarchy. The splendour falls as we travel away from the original source. In this process of withdrawal from the original source, which marks the beginning of creation, the original is left unchanged. This process of withdrawal is characterised by the evolution of a series of pairs of opposites. It has already been seen how the Six Gunas in the Pancaratra, are not paired together haphazardly, but by selective affinity, determined by the absence of one quality in one and its presence in the other. The view that emanations leave the source of the product unchanged was again emphasized in the abhasavada doctrine of Kashmir Saivism, and Abhinavagupta's Rasa-speculations had better been looked at from this standpoint.

At the beginning of Sec. III, it was said that the concept of Visuddha-Sattva is close to the old Samkhya concept of Visuddha-prakriti. Rasa and bhavas which are rooted in Visuddha Sattva, are of the nature of gunas of this primary stuff, or dravya. Rasa being the most refined guna, is the first evolute, and is closest to the Visuddha Sattva. Pure matter is spiritual, that is, "of the nature of knowledge and Bliss", in so far as it is nowhere an obstacle to the mind, but consists, on the contrary, of nothing but wishes materialised. Rasa being only an attribute of this pure matter, is thus a state when the mind is free. This freedom from all attachments, of which Abhinavagupta speaks in Abhinava-Bharati Vol. I. p. 282-3 (G.O.S.) is liberation from all hindrances. This freedom is only attainable when the soul becomes of the nature of aprakrita visuddha-sattva.

This concept of Visuddha-sattva is not peculiar to Pancaratra. It runs throughout the speculations of the Vedantists, as also through the original exposition of the Samkhya in Patanjala. In the released condition, the souls have all the perfections of the Supreme except in two points. They are atomic in size, while the Supreme Spirit is all-pervading. Though of atomic size, the soul can enter into

several bodies, and experience different worlds created by the Lord ; but it has no power over the creative movements of the world, which belong exclusively to Brahman.

Madhva in discussing the nature of Suddha-Sattva in Madhva-Siddhanta-Sara, Sec. 36, writes,

इयं गुणानां विषमावस्थासृष्टिरित्युच्यते ॥ सृष्टिकाले सत्त्वगुणस्यामिश्रत्वाभावान् । साम्यावस्था तु प्रलय इत्युत्तरप्रवक्ष्यते ॥ त्रयाणामपि गुणानां प्रयोजनमाह ॥ तत्रशुद्धसत्त्वमिति ॥ (102)

Creation being the result of an unbalance of the different gunas, with the achievement of this balance, there is an end to all creations. So what is the nature of activities of one, who is Suddha Sattva ? Madhva writes,

मुक्ताः प्राकृतदेहं लीलया गृहीत्वातद्धेहेन यथेष्ट भोगाननुभूयतद्धेहं स्वेच्छयैव त्यजन्ति ।

Such men take on the vesture of clay at their will, enjoy worldly enjoyment without any sense of attachment, and renounce these of their own accord. The soul may continue the bodily existence, so long as its prarabdha-karma is operative ; but after the prarabdha-karma has run its course, when it departs from the body, it is freed absolutely. Absolute liberation and embodied life are not compatible. The author of the Nyayamrita argues that he who has the vision of the truth, but not the grace of God, necessary to effect freedom, continues to live in the flesh. This is jivan-mukti. Complete freedom can be achieved only through the grace of God, and as such, is unattainable in aesthetic experience.

Among the four Vaisnava sects, Sree, Brahma, Rudra and Sanaka, the school of Madhva is generally known as that of the Brahma Sampradaya. The followers of Madhva, like those of the Sree sect, have accepted Lakshmi. Their deities are Lakshmi and Narayana. This sect recognises that there is a super-rational achintya-sakti of Brahman ; and this is known as अघटित-घटन-पटीयसी । This Sakti of the Paramatman is known as Lakshmi ; and she is more powerful and universal than other Gods (Madhva-Siddhanta-Sara-Padmanava. Nirnaya Sagar Press p. 13b). Sakti is of four kinds, (a) achintya sakti, (b) adheya sakti, (c) sahaja sakti and (d) pada-sakti. Of these four, achintya sakti is perfectly harmonised with Parameswara. It would be wrong to think that there cannot be any work done by achintya-sakti in Parameswara, who Himself is beyond all activities. For He is the unmoved mover, much like the Aristotelian God. He

goes without moving from his original position. He is atomic in size ; and is at the same time, all-pervasive. All oppositions are resolved in Him. All these are made possible by the achintya Sakti of the Lord. Rama or Lakshmi represents this achintya Sakti. But this does not mean that Rama or Lakshmi exhausts all achintya Sakti, and is its embodiment. Lakshmi Sakti is infinitely inferior to Paramatma-sakti ; and Brahma-sakti is again infinitely inferior to Lakshmi Sakti (Madhva-Siddhanta-Sara Nirnaya Sagar Press. p. 14a). Again, Vayu, Prithvi and all their gods are infinitesimal parts of this achintya-sakti (Ibid 14a, and 26b). Though Lakshmi and Visnu are not identical, both are eternally free, or नित्यमुक्त (Sutra. 71). This eternal freedom of Lakshmi is to be attributed to her eternal association with the Supreme Lord ; अनादिकाले भगवन् सम्बन्धित्वात् युज्यते नित्यमुक्त त्वं तस्याः। (Vivritti of Sutra. 71). Both are without a beginning. Both are deathless, true and all-pervasive. This goddess Sree is the emancipator ; she is propitiated, when worshipped with flowers and sandal-wood. She is the eternal companion of Lord Visnu. She is Chapala, Ambika and Hri. This unmanifest Sakti is identical and undifferentiated from Sristi, and exists in eight manifest forms. She is again of the nature of Cit, and is eternal and para.

Madhva also holds that Parama-atman is full of infinite qualities. Each quality is uncircumscribed, and is completely adequate unto itself. He passes all description ; He cannot even be conceived. The jnana and ananda of the Paramatman far surpass the jnana and ananda of Lakshmi. Each of His qualities is infinite or ananta. This is His sa-jatiyanantya. Again, jnana, ananda, bala and sakti being ananta, there is in Him a vi-jatiyantya.[115] All heard and unheard of qualities are vested in Him. Prakriti is jada. The Lord is very different from jiva, Brahman and even from the Maha-Laksmi. He has got a body ; He rules over the vast universe. But His body is not a-nitya, like the jada-deha of the ordinary jiva. It is of the nature of knowledge, and is aprakrita. So all His limbs, His head, face, hands and fingers are all of a spiritual and subtle nature. He is unique, while the jiva is dependent on others (para-tantra). He is one, for there is none, who is His equal. None can attain a similar status with Him. The jiva is for ever para-tantra. Any attempt to reach His swa-tantra, or uniqueness is sheer folly.

Lakshmi is different from the Paramatman, and is at the same time, under His absolute control. Brahman and all others are the children of Lakshmi. They appear from Her and disappear in Her. Lakshmi is infinitely superior to the muktas in her love, adoration and knowledge (priya, bhakti and jnana) of the Lord. The Madhvas hold that at the time of pralaya, man disappears into Yama, Yama into Sudarsana, Sudarsana into Rudra, Rudra into Brahman, and Brahman Himself into Durga. After the disappearance of Brahman, Durga assumes the form of a wheel. Lakshmi, like her Lord Bhagavan, is nitya-mukta and full of all gunas. But even though she is nitya-mukta and apta-kama, she prays to God. Both Bhagavan and Lakshmi are without any beginning, and eternally free.

The Madhvas find a two-fold division in the nature of Bhagavan. These are jada and a-jada. The jada prakriti is known as avyakta, with its eight-fold division. This is what the Madhvas call a-cit. The a-jada prakriti is on the other hand, of the nature of cit and parā. The cit-prakriti is without any beginning, endless ; she is the consort of Narayana, and the mother of Brahma ; she is Sree. The Paramatman, though He is self-absorbed, out of grace to Lakshmi, enters into Her, and goes on playing as Lakshmi. Sree Bhu, Durga, Hri, Daksina, Sita, Jayanti, Bhirini, Satya, Ruksmini are all different manifestations of Lakshmi. Lakshmi can assume infinite forms and shapes. Among all these infinite varieties, Daksina is the finest and the best. She is seated on the knees of the Lord ; she is the yajna ; she is always enjoying communion, or rati-sukha with Her Lord. She is the first to enjoy this communion. This pleasure is thereafter transmitted to others. Her body is a-prakrita, like that of Her Lord. She is cin-maya and nitya.

The Madhvas hold that the mukta purusas assume out of lila, the suddha-sattva body, and leave it when the enjoyment is over. This body, being without a trace of rajas and tamas, and constituted of pure sattva, there can be no question of attachment from such enjoyment. This is also the highest ideal of Rasa enjoyment, where bhoga is not merely bhoga, but combined with the essence of tyaga (See Chs. IX and XI).

Speaking of bhoga, the Madhvas hold that it is four-fold, sa-lokya, sa-meepya, sa-rupya and sa-jujya.[116] The bhoga, which is made possible through entry into the body of the Lord, and enjoyment through such a body, is known as sa-

jujya. Only the gods are entitled to sa-jujya enjoyment. The gods go on enjoying in their own beautiful bodies, as also by entering into the body of the Lord. Brahman cannot enjoy except through entering the body of the Paramatman. But everyone shall have to enter the body of Bhagavan at the time of the pralaya. At other times, the muktas can at their own sweet will, come out of Him, and once again re-enter into Swarupa. They are free. The sa-lokya muktas can enjoy whatever they may desire from anywhere in the universe. Some of them attain mukti here in this world. Others enter swarga, or may enjoy the ksira-samudra, or the ocean of sweet milk. So also it is the case with sa-meepya and sa-rupya bhoga. The muktas are not limited in their choice of the places of enjoyment. There is a detailed description of this wonderful land, where ksira-sagar, beautiful forests, lakes of wine and seas of nectar abound.

Lord Krishna being of the nature of Sacchidananda, brings into perfect unison the three qualities, Sat, Cit and Ananda. The Swarupa Sakti of the Lord is divided into three qualities. These three are Sandhini, Samvit and Hladini. In the Visnu-Purana. 1.12.69, these three qualities are mentioned :

हलादिनी सन्धिनी संवित् त्वय्येका सर्वसंस्थितौ ।
हलाद-तापकरी-मिश्रा त्वयि नो गुणवर्जिते ॥

"In you are united hladini, Sandhini and Samvit for the creation of the world ; but You without a trace of any guna, are free from all these". By hladini is meant Sattvika qualities ; by tapakari is meant Tamasa qualities ; and Rajas represents misra qualities. But the Lord who is free from the play of gunas, is only the manifestation of His own self in the forms of Sat, Cit and Ananda. Of these three are these three Saktis, Sandhini, Samvit and Hladini. By Sandhini Sakti, the Lord who is Himself of the nature of Sattva, becomes its manifestation, and also makes others share in it. This is

सर्वदेशकालद्रव्यादिप्राप्तिकरी सन्धिनी ।

Again, the Lord who is of the nature of knowledge, becomes known to Himself, and makes others know Him by Samvit Sakti. Lastly, the Lord who is of the nature of delight, comes to delight in Himself, and makes others also delight in Him by this third power of Hladini. These powers are

graduated in order of their superiority ; and hladini stands highest among these three.

The Lord possesses a self-revealing vritti, latent in this primary Sakti, which becomes His own self. When the Lord reveals Himself on account of this self-revealing vritti, it is known as Visuddha-Sattva. The vritti which is the product of Swarupa-Sakti characterised by self-expressiveness, is known as Sattva

अत्र सत्वशब्देन सत्त्वप्रकाशता लक्षणस्वरूपशक्तिबृत्ति विशेष उच्यते ।

It is Visuddha because it is freed from all traces of Maya, which is trigunatmika. This Visuddha Sattva is not just Sattva ; it is entirely independent from all other things. When the Sandhini power predominates it becomes "adhara-sakti". When there is dominance of Samvit, it is "atma-vidya" ; and with excess of hladini, it becomes "guhya-vidya". If on the other hand, there is simultaneously the dominance of all three powers, then it is the "Murti" of God. The "adhara-sakti" with excess of Sandhini, expresses the "dhama" of God ; and the murti with equal dominance of all three powers in Vasudeva ; the Sri Vigraha evolving out of this Vasudeva, is Vasudeva.

The Lord when He is resting in His own self, is "Rasa-maya". The Upanishads identify God with Rasa. The Lord is Rasa-maya, because the best among his Swarupa-saktis, is this hladini. There are two functions of this hladini ; first it is to please God Himself as "hlada" ; the other is to gladden others, and so to give "hlada" to them. This hladini Sakti thus extends both to man and God, and is a sort of connecting link between the two. The hladini in Bhagavad-koti, gladdens the Lord, and makes Him Rasamaya. Again the hladini entering into Jiva-koti, fills the heart of the devotees with the purest delight. The delight of devotion on the part of the devotees, and the delight of Creation or "lila" on the part of the Lord—are the manifestations of the same hladini power in two distinct spheres. The hladini in the Lord is of the nature of Rasa ; the hladini in the devotee, is of the nature of bhakti. The presence of Radha in Lord Krishna, who Himself is full and complete in Himself, is in the form of eternal hladini-power. The Jivas would be filled with intense delight, if they had even a glimpse of it.

The Vaikhanasa and the Nimbarka branches of Vedanta also emphasize this concept of Visuddha-Sattva. The inanimate world, according to Nimbarka, has three principal

categories (tattvas) which are (1) aprakrita, or what in Ramanuja has been called, the stuff out of which the non-natural (aprakrita) bodies of God, the angels, and the liberated souls are made, (2) prakriti with its three gunas, and (3) Kala or time. The aprakrita Visuddha Sattva is underived from the primordial prakriti. Rasa and Bhavas are thus to be traced as qualities of the aprakrita visuddha sattva ; they are only manifestations of this primary stuff, whose real nature is revealed only to saints and gods.

Nimbarka wrote a short commentary on the Brahma Sutra called, "Vedanta-parijata-saurabha" as well as ten verses, Dasasloki, elucidating his view of the distinctness of Jiva, Iswara and Jagat. His commentary on the Brahma-Sutra develops the theory of transformation (parinama) of Brahman. Nimbarka draws a distinction between the independent reality of Purusottama and the dependent realities of Jiva and prakriti. While Jiva and prakriti are dependent on Purusottama, they are realities all the same. The relation of the three principles of jiva, the world and God, is not one of absolute identity or non-distinction, since such a view would contradict numberless passages of the Upanishads, which insist on difference, and will also involve confusion between the natures and attributes of the different principles. Nor can it be said that the three principles are absolutely distinct, since this would be to fly in the face of the monistic evidence of the Upanishads. Nimbarka concludes that both difference and non-difference are real. The soul and the world are different from Brahman, since they possess natures and attributes different from those of Brahman. They are not different, since they cannot exist by themselves, and depend absolutely on Brahman. The difference signifies distinct and dependent existence (para-tantra sattabhavah), and non-difference signifies the impossibility of independent existence (svatantra satta bhavah). Nimbarka holds that the sakti of Brahman is the material cause of the world, and the changes of sakti do not touch the integrity of Brahman. What Ramanuja calls the "body" of Brahman is the Sakti of Nimbarka.

According to Nimbarka, the acit-tattva may assume three different forms. These may be of prakrita or of an aprakrita nature, and the third is kala. The sub-strate which is being operated upon by the three gunas, is of a prakrita nature. This prakrita dravya as karana, is nitya ; but as

karya, this is a-nitya. Pradhana, Maya, Avyakta are all different denotations of this karana avastha ; and all the stages from mahat-tattva to the universe as manifest creation are included under karya (See also Ch. III). The a-cit is not self-existent ; it depends for its existence on the will of God. Prakriti is under the sway of Kala. Prakriti contributes to the bondage, and stands in the way of liberation of the jiva. It gets itself transformed into deha, indriya, manas and buddhi of the atman with the help of the three gunas, sattva, rajas and tamas. The prakrita portion of the acit-tattva is this visuddha-sattva. But even though it is a-cetana, it is very different from prakriti and kala. It is resplendent as the sun, and is placed outside the rule of the prakriti. It should be remembered further that nitya-bibhuti, visnu-pada, parama-vyoma, parama-pada are only different names of this aprakrita portion of the acit-tattva. It is controlled by the Lord. It assumes different forms, and pleases Him and His disciples. It is beyond the domain of Kala, and is changeless, without any parinama. Kala is ever present and comprehends everything else.

According to Nimbarka, the lordship over the universe, and its control are all vested in the Brahma. Sree Krishna or Vasudeva is this Para-Brahma. He is without any defect, the source of all that is good, of the nature of the true and the wise, without any limitation, and the embodiment of Sacchidananda. His powers cannot be comprehended in thought. He is at the same time, the beloved of the Gopis, and the lord of Rama. Gopi presides over prema ; Rama or Laksmi is the goddess of wealth. So the Lord is the source of all wealth, just as He is the root of all madhurya or bliss. What the Puranas describe as Satya-bhama is this Rama or Bhu-sakti. The body of the Lord is endowed with an infinite variety of benevolent qualities. It is wonderfully beautiful, tender, full of grace and sweet-scenting, full of charm and youth. It is no use finding out the presence of the different indriyas in Him, because He is all-powerful, and essentially one. Those liberated or mukta purusas, who have arrived very near to God, and those others, who are nitya, are all possessed of similar qualities. The constitution of their bodies, being dependent on the eternal and unlimited wishes of the Lord, is without death or decay. Their bodies are nitya, or without any change, just as souls are nitya. This nitya-deha is shrouded, when the jiva is in bondage. But when the jiva out of the grace of the Lord,

gets a glimpse of Him, he becomes detached from the prakriti, and comes to acquire his ever-lasting, deathless body. At the moment of entrance into this heavenly kingdom, the Lord grants the jiva this eternal, deathless and changeless body, with which to worship Him.

But it should not be forgotten that in Ramanuja's speculations, as also in Nimbarka, it is clearly held that though this visuddha-sattva comes under a-cit or jada-tattva, it is being always penetrated by cit, without which the existence of the a-cit visuddha-sattva would itself become an impossibility. Visuddha-sattva in Ramanuja and Nimbarka, at the behest of the Lord, who Himself is of the nature of cit, undergoes various transformations. This standpoint, where the a-cit is penetrated by cit, is not very different from the standpoint in Madhya, which looks at visuddha-sattva itself as cit. So from both standpoints, Rasa-realisation is an activity of the cit-sakti.

It should be noted again that the sakti which occupies such an important place in Ramanuja and Nimbarka, assumes the form of Prakriti in early Samkhya speculations. The Ahirbyudhna Samhita (xiii. 18-30), which gives a summary of the Sasti-tantra, perhaps refers to Sakti, when it speaks of Prakriti, which is held to be the store-house of energy. The term is also referred to here and there in the Ahirbyudhna, but it is difficult to ascertain the exact sense in which it is used. In ii. 57, it is defined as the material cause of the universe (jagat-prakriti-bhavo ya sa sakti parikirtita), and in the hemistich vi. 16 (yat tat gunamayam rupám sakte-stasya prakirtitam),[117] the term evidently speaks of prakriti, which is held to be the conglomeration of the gunas.

Nimbarka says that the Supreme Spirit is conceived as free from all defects. By defects, Nimbarka obviously means all that results from the activities of Rajas and Tamas. This Supreme Spirit is the storehouse of all beneficient attributes, possessed of a heavenly body (suddha-sattva), full of beauty and tenderness, sweetness and charm (Dasasloki, 4). Liberation according to Nimbarka, is not complete identification with God, which is an impossibility. At the moment when he is freed from all limitations, he comes to approximate the aprakrita visuddha Sattva. Rasas and bhavas are possible only when such an approximation is sufficiently close. Nimbarka accepts Lord Krishna as the Supreme-Lord, or parama Brahma. The Sakti of this Supreme Lord as

analysed by Nimbarka in his Vedanta-parijata-saurabha is very similar to the analysis of Ramanuja. The followers of Nimbarka speak of Lord Krishna as "Ramapati" "Sripati"; but they hold Radhika, who is seated on the left side of Lord Krishna, and who is the fountain-head of "prema" or love, as even better than Him. In the fifth sloka of Nimbarka's Dasa-sloki, we come across,

अङ्के तु वामे बृषभानुजां मुदा ।
विराजमानामनुरूपसौभगाम् ॥
सखीसहस्रैः परिषेवितां सदा ।
स्मरेम देवीं सकलेष्टकामदाम् ॥ (118)

Purushottamacharyya in his commentary Vedanta-ratna -manjusa, written on Dasasloki, explains the qualities of Radhika, "anurupa-saubhaga", "devi", "Sakalestaka-mada" much on the lines of Yamunacharyya's Catu-sloki, or the exposition of Venkatanatha of Ramanuja's concept of Lakhsmi in "Gadya-traya". Radha in Nimbarka is the anapayini Sakti of Visnu in the Panca-ratra or in the Puranas. All these different branches of Vedanta emphasize that the non-attachment and bliss in aesthetic enjoyment can only be explained, if Rasa-realisation be looked upon as manifestation of this aprakrita Visuddha Sattva.

It must have been noticed further that it was possible for the Rasa-vadins to change their philosophic position from the one, held by their master, simply because both Bharata and his interpretors, though belonging to different philosophic traditions, upheld the doctrine of sakti, in the form of visuddha-sattva. Bharata as a disciple of the Samkhya-Patanjala school (See Ch. VI) and the Vedantists as also the Pratyabhijna exponents, like Abhinavagupta, were unanimous that Rasa-enjoyment is essentially the result of a deep embrace with sakti. The philosophy of Sakti thus bridged the gulf between Bharata and the later exponents of Rasa, who are almost all of them Vedantists.

The Samkhya-Patanjala standpoint in relation to Rasa enjoyment, speaks of this concept of Sakti, when it refers to parinama, as affecting all stages of evolution. Evolution, according to the Samkhya system, is the gradual development of what existed inherently within the primary cause in a diffused state. It is the process which makes the under-developed or less developed one more developed, the inte-

grated or the less differentiated one more differentiated. It should be remembered that Bharata also refers to the role of Sakti in Rasa-enjoyment, when he speaks of the distinctive flavours of each of the different ingredients, which enter into the making of a soup or drink.* The concept of visuddha-sattva in Bharata once again indicates his awareness of the role of sakti in Rasa enjoyment. The Vedantists, like Ramanuja, Nimbarka and Madhva were doing little else than emphasize the concept of sakti, when they gave to visuddha-sattva a prominent place in their philosophic scheme.

Vallabhacharyya speaks of the noumenal kingdom of Bhagavan, like Vaikuntha and others. Everything in this kingdom is aprakrita and nitya. Vallabha holds that the jivatman is atomic in size, a part of the Brahman, and is non-different from Him. This atomic portion, full of sat, cit and ananda, issues out of the aksara Brahman, just as sparks of fire issue out of the burning fire-place. As these sparks separate out of the common source, there is out of the grace of God, in each part, preponderance of Sattva. There is simultaneously a disappearance of the ananda portion. The aiswaryyas disappear thereafter. The jiva may be atomic ; but at the moment when he is possessed of by God, or when there is the emergence of ananda, divine qualities like comprehension and extension appear. But even then the comprehension and extension of the jiva are not established independently. Comprehension or extension being inter-related to anandamsa may only make its appearance in the cid-amsa.

The followers of Vallabha speak of Para-brahma as the seat of perennial delight, and invested with all aprakrita dharmas. He is Sree Krisna, also known as Purusottama ; all the alaukika qualities are ever present in Him ; all His lilas are nitya.

The Vallabhiyas hold further that just as there is an aprakrita visuddha-sattva, very different from the prakrita sattva, so there are aprakrita rajas and aprakrita tamas. The Visuddha sattva, when it assumes a shape for the maintenance of the universe, is known as Visnu. So when the Lord takes the form of Visuddha rajas, there is Brahma ; and when the Lord takes the shape of aprakrita visuddha tamas, there is Siva. Though they are all aprakrita deities,

* Vide Ch. I.

they are known as "sa-guna", because they control the three prakrita gunas.

The way advocated by Vallabhacharyya is also known as the pusti-marga. The anugraha or kripa of God is known as pusti. Ordinarily, all jivas are not entitled to lila-pravesa. At the beginning, out of the "anugraha" of the Lord, the jiva gets Brahma-bhava. After that, there is the "parama anugraha" of the Lord. This is called "barana" by His own rupa. Anugraha liberates the jiva, and gives mukti. This is attainable by all. But parama anugraha leads to bhakti. This is extremely rare. The anugraha or kripa of the Lord resists the ravages of time. Various results, both laukika and a-laukika, flow from it. One can find out the presence of anugraha or pusti by looking at the result. The removal of great obstructing influences, and the establishment of God's kingdom are known as Maha-pusti. In actual practice, karma and obstacles arising out of swa-bhava are the most difficult to be overcome. To take the case of Indra, it should be remembered that Indra killed Viswa-rupa, and was the slayer of Dadhici and Vritra. Viswa-rupa was a great worker, Dadhici was wise, and Vritra was an equally great devotee. These slaughters are definitely very cruel and heinous. But out of the Kripa of Bhagavan, no evil proceeded out of these actions. The Lord saved Indra out of His great mercy to him. Indra survived, even when he was struck by thunder in the womb of his mother Diti. This is pusti par excellence.

All the four different kinds of results flow from pusti. Kartya-viryya was crowned king, because he was favoured with pusti. Deva-huti was liberated, her penance and sacrifices were only means to win the anugraha. The muttering of names of Aja-mila was also meant to further this pusti. When the devotee out of a profound attachment to God, is full of His thoughts, he has no longer anything to fear from here or hereafter. God holds in abeyance the influence of kala, dharma and swa-bhava. There is the establishment of a correspondence between God and man on the plane of body (which is a form of bhava. See Ch. II). The maintenance of the body does no longer depend on human efforts. In depends on the grace of God. The man who has been charged with this bhava, maintains his body simply on this consideration.

It must have been noticed from the foregoing discussion that cit-sakti occupies a very prominent place in the

schemes of Ramanuja, Nimbarka, Madhva as also in Vallabha. It has been also noted that though visuddha-sattva in Ramanuja and Nimbarka, comes under a-cit tattva, yet it is always being super-imposed by the cit of Bhagavan. This cid-ananda is rasa. The jivas thrive on it for their existence. This is the source of all joy and delight. The various descriptions of Rasa, which one comes across in Rasa literature, all speak of this manifest aspect of God (karya-bhukta amsa). The methods of Rasa realisation are very different. This accounts for how Rasa, though essentially one, manifests itself in diverse forms in the hearts of the rasika, and is known as Rasa. Such appearance would have been impossible without steadfast bhakti. It has also to be admitted that the visible outward manifestation of God is in the form of Rasa. Purusottama in his Vidvan mandana-tika writes, bahirabir-bhutasyapi bhagavato rasa-ttvamabadham. There is another position. Just as God is of the nature of Rasa, so also He enjoys or relishes all Rasas. He is Rasa, and at the same time, relishes all Rasas. It should be remembered further that bhavas are also not different from the essential nature of God.

VII

The Abhidhamma-Samgraha also expounds this concept of purified Soul (Sila-visuddhi) merging into dhyana-citta. Those who care for Rupa citta or dhyana-citta, must walk very carefully and perform the five virtues (pancha-sila).

One must fix his mind and vision whole-heartedly on the selected object, and go on meditating. Then a time comes when the selected object becomes equally manifest, no matter if the eyes are open and shut. The object of the visual image is called "parikarma-nimitta"; the object of the mental image is called "udgraha-nimitta"; when the mind is completely focussed on "udgraha-nimitta", then out of that image, there issues a bright, purified image. This is called "prati-bhaga-nimitta".[119] The objects of the visual image (parikarma) and mental image (udgraha) together constitute what is called "parikarma-dhyana".

The Abhidhammartha Samgraha divides Rupavacara Kusala Citta into five stages. These five elements in the first Rupavacara dhyana-citta are vitarka, vicara, priti, sukha and

ekagrata. "Vitarka" marks that stage of the citta, at whose attraction things are cognised in the citta. Vitarka thus works against the inertia of the citta, and helps in the liquidation of "Sthana-middha".[120] It reflects over and over again the nature of the thing, and thus takes the mind to the object. It has been alternatively called "Cinta". Once the thing has been cognised by Vitarka, the next stage of the mind, "Vicara"[121] delves deep into it, in order to know its precise nature. It is always going down into the depths of analysis ; and that is why, it is characterised by prajna or wisdom. It cannot be swayed by Vicikitsa, because it is rooted firmly in prajna. Thus Vicara works against Vicikitsa, which is an impurity of the citta ; Vicara is thus a dhyananga. The citta which is without any fear when resting on an object, has "priti". Priti is naturally full of delight. It exhilarates the citta, and removes "Vyapada", which again being of an impure nature, always disturbs the mind. So Priti and Vyapada are opposed, just as Vicara and Vicikitsa are opposed. Priti is always accompanied by "Sukha" or delight. When the citta is removed from all other supports, then the citta attains a state, which is known as "ekagrata". Ekagrata is thus opposed to that state of mind, which seeks for support (alambana) diverse things.

Vitarka thus brings close to the mind the object of sense. Vicara makes the mind deeply absorbed in it. Priti delights the mind through this new sense of possession. Sukha reorganises the whole pattern of relations, and ekagrata transfixes the mind.

The above analysis must have pointed out that the object of all these citta, is the same. There has only been a gradul refinement, a removal of hindrances which stand in the way to complete enjoyment. The five different kinds of Rupavacara citta mark the five different stages of this gradual refinement. With the disappearance of "Sthana-middha", vitarka is strengthened ; with the disappearance of vicikitsa, vicara becomes prominent ; with the removal of vyapada, priti, and with the conquering of auddhatakaukrita, Sukha appears. When the mind is completely disengaged from Kama-chanda, there is ekagrata. This unalloyed, tranquil state of pratibhaganimitta is called "aparna".[122] Aparna is the stage of complete absorption. The mind is fully active, much more so than what it is at any other stage. But the senses become inactive. In other words, eyes see objects, but do not carry any message ; the

ears hear, but are indifferent to what it is ; and so on with all other senses. The senses become intensely active ; but they become, at the same time, unattached to the objects of sense. The citta becomes very powerful and keen. At this moment, there is prajna. This prajna cuts the roots of all attachments.

The Sadharma aims at "nirvana" or total annihilation, through careful restraint of body and speech, or observance of sila and regulation of life. For Sila is the foundation of a purified life. Sila is an essential element of Samadhi. Sila is to be prescribed according to character, as medicine is prescribed according to disease. When the Citta is steadfast in contemplation at the pratibhaga-nimitta stage, then the citta has reached "upacara Samadhi". With this upacara samadhi, "nivarana" for the time being is held in suspense, and there is a flow of "priti" in the citta. The other angas of dhyana are replenished with this priti-rasa. This is what is known as "aparna Samadhi" or complete absorption. As a result of this "aparna Samadhi", the citta is freed from all "nivarana", and is at the same time, flushed with "priti" —and this is known as "citta-visuddhi" or purification of mind.

The aspirant after mokhsa first tranquillises his troubled mind (citta), and relying on the foundations of his sila, must repeatedly practise to reach the higher stages. The Silas shall lead us into right speech and right conduct ; these shall do away with all discrepancies. At the Samadhi stage, one gets infinite pleasure ; the klesas are controlled ; citta becoming purified, is fitter for the attainment of prajna. This is the peculiarity of Samatha bhavana.

It has already been seen how great is the importance of the concept of Visuddha Sattva in Samkhya analysis, as also in the analysis of the Vedanta. The Abhidamma analysis is not essentially different from this analysis of the Visuddha-Sattva. Prof. Stcherbatsky discusses in detail the affinity of the dharmas of the Buddhists and the Gunas of the Samkhya (I.H.Q. Vol. X. pp. 737-60). It is indeed astonishing to notice that some of the fundamental conceptions of the Abhidharmists together with the manner of argument advanced by them to establish their validity, closely follow those of the particular school of Samkhya represented in the Yoga-Sutra and specially in its Bhasya (Central conception of Buddhism. Chap. XII—Prof. Stcherbatsky). Bharata's Rasa-analysis which is strikingly

similar to Patanjala analysis, should profitably be studied against the background of Abhidhamma philosophy.

The full process in the practice of Samatha meditation from the very beginning right up to the attainment of Jhana, may be roughly described as follows: The Yogavacara selects an object (Kammathana); he draws his thoughts from all sides and tries to concentrate on the object, known as parikarma nimitta. From parikarma nimitta, he passed to the imagery symbol or uggha nimitta. After a continued practice, the details of the "image" vanish away, and it becomes a disc of clear brilliance. It is called patibhaga nimitta or the transformed after-image. In all these three cases, there is a gradual sublimation, and a process of purification. In a case where there arises a Patibhaga Nimitta, the Upacara stage of meditation becomes very strong in which all the Nivaranas are suppressed. These Nivaranas stand in the way of complete and detached experience. Then the five constituents of Jhana—i.e. Vitakka, Vicara, Piti, Sukha and Ekaggata—appear in prominence, and the first Jhana is obtained, which is the Appana stage of meditation.

Coming to the fundamentals of aesthetic enjoyment, it will be seen that the highest enjoyment is for him, who is unaffected by all bhavas. He is sarva-bhavamaya, precisely because he is beyond all. The question arises, who enjoys? What is it which he enjoys? When does he enjoy? Where does the enjoyment take place? Who again is the spectator? Who is the player? In reality, there is but one undifferentiated, unique reality (See Ch. IX). We ourselves are the player. We ourselves are the spectator. A passive spectator can hardly ever enjoy the essence of Rasa. He must be a "sa-hrdaya" preksaka. In other words, the spectator is charged with bhava. If the spectator be not "sa-hrdaya" or "sumanassa", there is no longer any spectacle, or necessity for plays and poems. A visuddhadrasta or purified spectator looks at manas and prana. As he looks on, these last two become inactive, and the spectacle stops and ceases to interest him. At such a moment, there is visranti. The ideal of the Rasa-vadin is something very different. The spectacle goes on, and yet the spectator is absolutely unaffected by it, and is asanga. In Ch. X, it will be seen how the highest ideal of Rasa-enjoyment is achieved when the most intense bhoga goes hand in hand with the severest renunciation. It is where bhukti blends

with mukti. Such an ideal is only attainable when the spectator is at once sumanassa and preksaka, the two primary requisite in Rasa enjoyment.

When a man has attained this stage of Visuddha Sattva, he is at once "sumanasa" and "preksaka", the two characters, which the true experiencer of an object of art, must possess. Bharata in Ch. VI of the Natya-Sastra, has spoken at length of sumanasa preksaka. It should be clearly recognised that one who is sumanasa or in sympathy with the object of vision or of hearing, in ordinary life, cannot be detached spectator, or preksaka. One who is sumanasa, is held by the object of sense. Again, one who is preksaka cannot be in sympathy with it. This is only possible when the spectator has attained a purified state of mind, or Visuddha-Sattva. Visuddha-Sattva is the platform on which meet these two, the sympathetic on-looker and the detached spectator. Sympathy and detachment, while otherwise incompatible, become eminently compatible, because both meet on the plane of Visuddha-Sattva.

CHAPTER V

Visuddhi in Indian and Greek Analyses.

I

If Rasa be only an attribute of Visuddha-Sattva, the question naturally arises what is the criterion of this Visuddhi or purification. The question is of great importance, for this same criterion applies equally to Bharata's analysis, as also to the different systems of Indian philosophy. The two characters of an ideal aesthete are according to Bharata, sumanasa and preksaka. Both are the result of Sattva-suddhi. This concept of suddhi or purification has played an important role in the evolution of thought in both India and Greece.

Preksaka or the detached spectator is not held by the diversity and glamour of the spectacle ; he has travelled far beyond mere sensuous impressions. Visual and auditory messages do not bring to him any appeal to the senses. He has a purified soul, a purification made possible by the perfect balance between contending mental faculties. As a result of sattva suddhi, he can at a moment's notice, identify himself with the sense-object. When this sattva has been sufficiently purified, then the mind becomes transparent like a mirror. It reflects everything that has happened from time immemorial. The Abadya-Yoigisavya story told in the Yoga-Bhasya (III. 18) beautifully illustrates how this retention in memory is made possible. Abadya once asked Lord Yoigisavya, "Lord, you have again and again, been born as god, man and animal. How is it that your intellect is as pure as ever ? I would very much like to know the different kinds of experience, which you did have in these different lives. Which had been the most pleasant life, and which one the most painful ?" Yoigisavya said, "My dear pupil, not one of all the lives that I have lived, was pleasant." Abadya enquired, "Is unlimited power like that of God equally sorrowful ?" Yoigisavya answered, "Unlimited and god-like power is certainly enviable ; but Kaivalya exceeds them all". The question is how could Yoigisavya remember all that happened to him in all these different lives. The answer is that Yoigisavya had reached such a stage of purification, that barriers of

of time are no barrier to him, and his mind can travel wherever it may like. Patanjala writes, संस्कारसाक्षात्करणात् पूर्वजातिज्ञानम्। Caraka similarly holds that it is possible to remember past lives, if the mind be pure. यदा तु तेनैव शुद्धेन संयुज्यते तदा जातेरतिक्रान्तायश्च स्मरति। स्मार्त्तं हि ज्ञानामात्मानस्तसैव मनसनोऽनुवन्धादनुवर्त्तते यस्यानुबृत्तिं पुरस्कृत्य पुरुषो जातिस्मर इत्युच्यते इति सत्त्वमुक्तम्। (Sarira 3. 19.) (123)

There is another aspect of this problem. It is that ideal aesthetic enjoyment presuppose complete identification with the object of sense. This is what in European aesthetics, has been called, the universalising power of sympathy. It should be remembered that ectasy universalises our limited self. This is one of the grounds of Aristotle's defence of poetry against Plato's charges. The Indian analysis emphasizes that such ecstasy or standing out of ourselves is only possible when purification of both mind and soul has been achieved.

When there is this sympathy with the objective world, the purified soul no longer stands aloof in isolation. It goes out, and becomes one with it. In the Bhagavad the case of "Kita-bhringa-kaya" (worm taking on the appearance of bhringa) is cited, to illustrate the nature of this kind of worship. The worm gradually loses its distinctiveness, and becomes identified with bhringa. This sympathy with the objective world can again be traced to the Sampad upasana of the Upanishads. The Upanishad divides Symbolic worship (pratiko-pasana) into two branches—Sampad and Adhyasa. Citsukhacharyya in "Bhasyabhavaprakasika" writes, "when a superior object is imposed through certain resemblances on an inferior object as a support, then it is a case of Sampadopasana, Such is the case with manas. which resembles the universal mind in its infinitude. But in adhyasa, alambana predominates". In the Bhamati, we find, "Universal mind has affinity with universal gods. So these gods should be invoked in the mind ; but at the same time, the mind being almost dispensed with, and gods being meditated upon, there is the attainment of eternal life. But in adhyasa, the support is more important ; the impositions are secondary". The writer of Kalpataru writes, "In Sampad Upasana, the impositions are more important ; in adhyasa, the support predominates." Appaya Diksita similarly writes

in "Parimala" सम्पद्धुपासनानामारोप्यप्राधान्यम् । प्रतोकोपासनामधिष्ठान प्राधान्यम् । The question is that such impositions are only possible, when body and soul have already been purified.

When the mind is purified, there is a kind of Sampad Upasana. The mind identifies itself with the object of worship, much as the worm is identified with the bhringa. The Vedas also speak of the ideals of Moksha-dharma as imitation of godly ways. God also is imitating Himself when He is creating new worlds. Imitation is very important, imitation involving identification with the objects of sense. The precise significance of why drama has been called imitation of ways (अवस्थानुकृतिम् नाट्यम्) has not been properly understood. Imitation may be either of external manners or of inward feelings. This last imitation has been called by Bharata, Sattvika abhinaya. There seems to be much point in Bharata's calling this type of acting as Sattvika. Abhinaya being essentially anukriti or imitation, is essentially a Sampad Upasana. It being an imitation of Sattvika bhavas, there is all the more reason why Bharata should have called this type of acting as Sattvika. This is only possible when the process of purification has already been carried out, so that the spectator of the dramatic show, can identify himself with it.

Abhinavagupta in his analysis of the sources of pleasure in art, emphasizes this imposition of a new world of make-belief on the everyday world of experience. The mind of the spectator is clear ; and he is now visuddha-sattva. His sattva being visuddha, can take the impress of any other form. It explains why with a purified soul, the appeal of art is instantaneous and immediate. For the time being, he forgets his temporal relations, and thinks himself to be a Rama or a Ravana. Truth or falsehood is to be determined with reference to reality. But when reality itself is held in suspense, the super-imposed world becomes self-sufficient unto itself. The question of truth or falsehood does not enter here. Simultaneously, the accompanying songs and dance, appropriate to the superimposed forms, strengthen the belief that the forms are real. Just as the superimposed forms are becoming more real, the spectator identifies himself with what he has been witnessing. This is possible, as already noticed, only when the purification of soul has already been carried out to some extent.

Bhatta-tauta in explaining what is natya, says that it is

the content of a particular kind of experience. What is the nature of this content ? There is a forgetfulness when one sees an actor on board the stage, that the actor is one whom he knows in actual life. The superimposed form of the character has obscured the individuality of the actor. An actor when he is acting, has lost his limited, essentially circumscribed narrow self. His appearance on board the stage, is accompanied with music and dance. The actor is no longer an actor ; on him is superimposed the character of Rama or Ravana, as the case might be. The superimposition is possible as a result of purification of the spectator's soul. For if the spectator had been circumscribed and not purified, he could not have been able to superimpose this Rama or Ravana on the actor himself. This superimposition of one form or another, which is the foundation of make-belief, presupposes a freedom and agility in the spectator. These again, are only possible, when the spectator has already reached a purified state. This is one aspect of the problem. It appears that the ideal spectator is at once becoming, like the kita-bhringa identified with the object of representation. At the same time, he is standing aloof from all sense-impressions, and flying to a world, all his own.

It might be legitimately asked if the spectator is completely purified from the dominance of Rajas and Tamas, and lives a life of pure Sattva, how it is that after the enjoyment, he comes back once again to this world. Patanjala holds that when the soul is completely purified, there is no coming back again to this world. Then the soul rests content in its own self तदा द्रष्टुः स्वरूपेऽवस्थानम् । (1. 3.) But resting content in its own self is not the only characteristic of art experience. There is at the same time, an identification with the sense object (I.4). This Vrittisarupya, which is a result of Sattva-suddhi, is of the nature of Sampad Upasana. The common subject in all such faculties, as "I see", "I hear", "I decide" is obviously myself. The essence of this concept of "I" is the Purusa, who sees everywhere, This seer is of the nature of consciousness or caitanya. Consciousness when charged with this Seer, helps manifest Buddhi or Intelligence. Whatever is manifested to our senses, is known as drsya. This is what has been called ahara, and is made up of any one of the five elements. At the beginning of Chapter IV it was found how bhuta (things) and indriya (senses) both

enter into the world of drsya. In this knowledge through senses, there is the co-operation of "I" as experiencer, citta with the indriyas as faculties, and objects as knowables. It has also been noticed how citta though only an instrument in the matter of knowledge, becomes the object of sense under certain circumstances. Citta is constituted of self-centering abhimana. The knowledge of sense-objects held in the citta is only the manifestation of this abhimana. When the citta is calm, then ahamkara or abhimana becomes manifest. At this moment, citta which looks everywhere, becomes drsya, or passive and of an inert nature, and ahamkara or purified abhimana becomes charged with energy, and is a karana. Once again, when abhimana is held in check, and there is only the clear sense of my existence, then abhimana rooted in ahamkara, takes on the character of drsya. At that moment the purified sense of ahamasmi or buddhi becomes charged with energy and as such, is a karana. But buddhi again, is subject to change, and is of the nature of a substance. When the purusa knows the nature of this change, and learns through deep meditation to distinguish himself from buddhi itself, then complete knowledge or detachment has been reached. With continued practice, when this Viveka-jnana becomes un-manifest through self-renunciation, or when there is nothing to circumscribe the sense of self, then purusa becomes the ideal spectator. At that moment, even buddhi becomes an object of sense. So everything from buddhi downwards belongs to the world of sense.

The Yoga-bhasya in analysing this process of purification, seems to emphasize the distinction between matter and energy. Drsyavarga belongs to the world of dead matter. Purification means liberation of energy from the dominance of matter. It must have been noticed from the above analysis, how everything in the world, beginning with sense-impressions, is constituted of both matter and energy. The distinction between citta and buddhi appears to be the relative predominance of Tamas in one and Sattva in another, though it should be clearly recognised that all three elements are present in both. Drsya and Karana between themselves make up the world ; all that the Yogin aims at is to have more of karana, and less of drsya. When the Yogin has accustomed himself to this blissful state of Sattvika bhava, his mind becomes flushed, and he is without any sorrow. This is known as "Visoka". This again is

known as "Self-illuminated", on account of the excess of Sattva in it. This is the ideal and aim of all Yogic practitioners (Yoga-Sutra. I.36). At this moment, there appears before the mind a sea of calm and tranquil light, crystal clear and dazzlingly white. There are reflected in this sea the glows of sun, and the moon, and of jewels of many colours. Once there is this apprehension of this light, there is an end to all sorrows and griefs. At this moment, the soul is completely purified, and flooded with an ethereal light.

The existence of non-soul is justified, when it is identified with soul. Non-soul attains this fruition, when non-soul appears to us as भाति, स्फुरति। But this भान or स्फुरण is only of the soul. The presence of non-soul can only diversify this shining or flashing out of soul. The uniform and steady shining out or flashing forth of soul substance cannot be perceived by common man. But this uniform and steady shining out becomes diversified and many-coloured at the presence of non-soul. For the moment the soul ceases to flash out, the non-soul loses its very existence. This explains the statement, "तमेव भान्तमनुभाति सर्वम्, तस्य भासा सर्वमिवविभाति"। Looked at from this standpoint, there is manifestation of only the soul-substance. Non-soul can only share in this illumination अनुभान, अनुस्फुरण-भान्तमनुभाति, स्फुरन्तमनुस्फुरति। There is no diversification in the shining out of a perfectly pure soul ; it is always the same, and hence unknown to common man. All diversifications come in with the participation of non-soul in this illumination of soul*. The great importance of non-soul lies in thus making diversified the self-same luminosity of the soul. If there had not been such diversification in the participated luminousness (= अनुस्फुरण) the soul (=आत्मवस्तु) itself would have disappeared. The existence of and emergence of non-soul can only be justified from the standpoint of making cognisable the luminosity of soul. The Rg-veda writes रूपं रूपं प्रतिरूपे वभूव। तस्य रूपम् प्रतिचक्षणाय। "The Beautiful came to participate in beautiful things. It was to make intelligible His

* The Pratyabhijna analysis reminds one of Shelley's

"Life is a dome of many-colour'd glass
That stains the white light of eternity."

own beauty". The Supreme Being in order to make easily available His own beautiful form to mortals, seeks the help of non-soul substances, and thus diversifies His own luminosity. When there is this shining forth of a host of diverse things, then we are sent back to that one luminousness, whose different manifestations are all such particular shining out and diversified luminousness. The one and the same shining out appears different as it is reflected in different non-soul substances. The undisturbed, self-same luminosity is Videhamukti, or supreme liberation (parama kaivalya). But the diversified luminosity of soul substance is of the nature of jivan-mukti. It has got to be remembered that in both jivan-mukta and bandha conditions, the luminosity is diversified. But while in jivan-mukta, the "tendency" to luminosity is undisturbed ; in the case of an unemancipated soul (=बन्धावस्था) the tendency to luminosity is checked, and appears in different forms (=विविधस्फुरितनिष्ठता)। The "tendency" or "propensity" to diversified luminosity is no hindrance to the luminosity of soul of the jivan-mukta. There is gain or loss of the essence of the unemancipated soul in diversified luminosity. To look at the variety of this world, and to become various with it, is to be unemancipated. But the jivan-mukta looks at this manifold and diverse world, seated unchanged in his own self. The Rasa enjoyer is not disturbed in his enjoyment of different Rasas, though obviously the Rasas are all diversified and different from one another. He enjoys only the particularity of Rasas ; the universal content of Rasas is beyond his grasp. In all conditions, the Rasa-enjoyment goes on undisturbed, though vibhava, anubhava are always colouring and diversifying the universal content of Rasa. The average man cannot look beyond mere diversifications, and enjoys only the diversifications wrought by vibhava and anubhava. Ordinary men and women are held by the diversity of sense objects ; the Rasa enjoyer is unattached to the sensuousness of the objective world of experience. In this way, the attitudes of the Rasa-enjoyer and the jivan-mukta are very similar, and almost identical.

II

In Ch. II, it was found that the positions "I see" or "I hear" imply a difference between subject and object.

The moment there is any cognition, there is the realisation of this difference. The avyakta in its emergent evolution, first becomes ahamkara. The Samkhya analysis points out that in this evolution from avyakta, there was first sound, which is constituted of one laksana or bhuta. Next comes touch, which is characterised by two bhutas. So sight is of three, taste of four, and smell of five bhutas. This gradation of elements, according to their constituents, is the determining factor why Rupakas which appeal to us through sight, should have a more limited range than Kavyas, whose appeal lies predominantly through ears. Whenever there is any kind of knowledge there is the sense that it is I who sees, I who hears or I who smells. This transformation of mahat is known as abhimana or ahamkara. The sense or indriyas are again the transformations of ahamkara. Sound or vision are transformations in a double sense. The knowledge-content of sound or vision is to be explained by the changes of our ahamkara ;*[1] and the activities of the outside world which are productive of sound or vision are the result of changes of that one great Brahma.

The realisation of this difference between "I" and the objective world is the first requisite in all kinds of cognitions. The spectator and the objects seen, meet on a common ground, making possible the shining out or sphurana of the soul. But if the spectator and the objects seen had been completely identical and co-extensive, then there would no longer be any cognition, for the shining forth would no longer be varied, and knowledge itself would no longer be varied, and knowledge itself would become impossible. It should be clearly recognized that whenever there is any kind of knowledge, the sentient soul has got to be of the nature of aprakrita visuddha sattva, or must be vested with sakti. The sattvic nature of soul helps it to perceive things. In order to become aware of such perceptions, the soul has got to retain these images ; and so it must become tamasic in nature. So in all forms of knowledge and Rasa-realisation must begin with sense-impressions, the soul is aprakrita Visuddha Sattva. It should be noted that without the relation of grahya-grahaka, there can be no cognition. The opposition of grahya and grahaka is but another form of how sattva is always being interpenetrated

1 A Brief Introduction to a Comparative Study of Greek and Indian Poetics and Aesthetics. Sec. II—R. Sen. (Sen Ray and Co. Ltd.)

by tamas. If a sense is to be grahaka, it must be of a tamas nature. So the seeing eye, the listening ear are all of a tamasic character. But the objects of perception, the beautiful sky or the melodious note must be of a sattvic nature. According to Vaicesika analysis, the perceptor is more subtle, while the object of perception is more gross. In all kinds of perception, the perceptor and the object of perception must be brought together (vide Ch. II).

The Saiva system and its Pratyabhijna branch are equally emphatic on the importance of sakti for manifest creation. In the stage after the Iswara-Tattva, there arises an equalisation in prominence of the two aspects of the Experience, which then takes the form "I am this", in which both the "I" and the "This" are realised with equal clearness, so much so that, while they are felt as entirely identified with each other, they can yet be clearly separated in thought—so that the "I" can be realised as the subject and the "This" as the object of experience. This experience of equalising the realisation of the two sides of the relation of identity namely, "I am this", and also of what may be called possession—of one of the two sides as belonging to the other is called the sad-vidya or Shuddha-vidya—the state of experience (or knowledge) in which the true relation of things is realised.

From the balancing in realisation of the two factors, the "I" and the "This" of the experience in this state, and from simultaneously realising the one as belonging to the other, there follows an important result; namely, there arises for the first time, what may be called the Experience of diversity-in-unity-and-identity (Bheda-abheda) or as it is also called, paraparadasa (Iswar-Pratyabhijna, III.i.5). This new Experience may really be said to correspond at a lower stage, as just stated, to the One which enables an individual human being to regard his body and thoughts and feelings as at once diverse and different from, and yet one and identical with himself, and to think and speak of their totality as at once "I" and "mine". In Iswara-Pratyabhijna-Vimarsini, while abhijna is of the nature of soul, vimarsa is its sakti, so that knowledge is made possible because of the presence of sakti. Rasa arises in the Shuddha Vidya state, because the Experiencer has his attention—or what corresponds to it in a lower state—drawn equally to himself as the "I" of the Experience (abhijna) and to the "This", as what has been called the object of the Experience

(Vimarsa). This experience which is at once of "I" and "mine", comprehending all subject-object relationships, is only possible in the Shuddha-vidya stage. This subject-object relationship is split, the moment the mind is directed exclusively to either "I" or "mine". This directed motivation is the result of impure Sattva, when losing the original balance, the mind looks for gratification of sensuous pleasure.

Bhatta Kallata in Spanda-Pradipika, finds at the root of all transient pleasure this impure motivation. Bhatta Kallata points out that though fundamentally jiva and Siva are the same, the jiva becomes self-centred and motivated, because of the clouding of the pure self of Siva. This motivation is the result of impurities in the jiva, the jiva for the time being, is attracted by such transient pleasure. On p. 38-39, of Spanda-Karika (Kashmir Sanskrit Series), Kallata writes,

निजशुद्धयसमर्थस्य कर्त्तव्यष्वभिलाषिणः।
यदा क्षोभः प्रलीयते तदा स्यात् परमं पदम् ॥ (124)

The jiva becomes differentiated from Siva, when he is centred in his own self. This क्षोभ in Saiva system corresponds to माया in Vedanta. The ultimate reality manifests itself through this sakti.

The pramatrittva or jnatrittva of the parama Siva, being the result of Sakti, all sense-knowledge—the array of vibhavas or ahara—is only possible because of the presence of cit-sakti. The soul in so far as it is grahaka, is tinged with tamas ; and in so far as it is grahya, is full of sattva. In the analysis of how there is sense-knowledge, it was found that there is always the relation between indriya and indriyartha, between grahya and grahaka. Bhatta Kallata also finds how the indriyas (which are jada) are activated by the purusa. तत् कथं तद्बलस्पर्थात् पुरुष तद्विल क्षण क्षोभात्मकमेव धर्मम् आसादयेत्, येन युक्त इन्द्रियवर्ग' प्रबृत्त्यादि लम्भयन्, अहं करोमि, अहं जागामि, इति स्वविषयं प्रतिपद्यमानः क्षुभित एव भवति ? (p.39) (125)

It should be clearly recognised that all forms of cognition must assume the pattern of कार्य्यकर्त्तृत्व While कार्य्य is of the nature of jada, कर्त्तृत्व is always of the nature of Cetana. Kallata writes, कार्य्यकर्त्तृत्वशब्दितं कर्त्तृत्वेन

भोक्तृत्वेन वेदकत्वेन चेतनभावेन अहम् इति एका अवस्था स्वतन्त्रा, द्वितीया तु तद्विपरीता कार्य्यरूपा भोग्या वेद्या जडा परतन्त्रा ताभ्यां "शक्ति" कथितम् । (126)

But such a state is unattainable in the world of art. When all sakti has ceased to operate, the atman rests like a calm, perfectly still sheet of water, unknown to sensory knowledge ननु प्रलीनदेहाद्यहंप्रत्ययलक्षणक्षोभ निर्वातनिश्चलजलधिवत् पसुप्रशान्तस्थितिः आत्मैव परमद शब्दप्रतिपादितः ।

The purusa by itself, is a calm, unmoved entity ; it is perfect Being. But all becoming, belonging to the transient world, is due to the play of sakti. This disturbance in the purusa or soul caused by the sakti, is the beginning of creation. The indriya-varga are jada, while the cit is ajada. Aesthetic experience is entirely due to cit-sakti without which there cannot be any knowledge whatsoever.

According to Saiva Agama, the world has Siva for its first cause, Sakti for its instrumental cause, and maya for its material cause. Siva is everlasting, since he is not limited by time. He is omnipresent. He works through his Sakti, which is not unconscious, but conscious energy—the very body of God. This body is composed of the five mantras (Taittiriya Aranyaka. X. 43,47), and subserves the five functions of creation, sustenance and destruction of the universe, obscuration or embodiment and liberation of the souls. His knowledge is evershining and immediate. According to the Pausakara Agama, Sakti, called Kundalini (the coiled) or suddha-maya, is that from which Siva derives these functions and in which his being is grounded. Sakti is the intermediate link between Siva, pure consciousness, and matter, the unconscious. It is the upadhi, the cause of the differentiation of Siva's functions (Pausakara Agama, II. i). It is the cause of the bondage of all beings from Ananta, who is next only to Siva, downwards, and also of their release. Sakti, often called Uma, is but the reflex of Siva, and not an independent existence. The Absolute in itself, is called Siva, and the Absolute in relation to objects, is called Sakti.

The concept of Sakti as developed in the Pancaratra is strikingly similar to the concept of Sakti in Kashmir Saivism. Dr. Schrader holds that most of the older samhitas of the Pancaratra were written in Kashmir. Even if Dr. Schrader's opinion be not fully accepted, there can be no doubt that there is a very deep-rooted connection between

the Sakti concepts of the Pancaratra and Kashmir Saivism. Kashmir Saivism looks at Siva as the ultimate reality. This Siva contemplates Himself. This self-contemplation characterises the nirguna, nirakara and niskala Siva. This Supreme Siva is one, rooted in an eternal dualism. In Him lies the para-Sakti, who even when completely identified with Him, carries the seeds of future birth. The Supreme Lord or Parama Siva is thus the union of Siva-Sakti, or their Samghatta : तयोर्यदयामलंरूपं स संघद्द इति स्मृतः (Tantraloka. 3. 67) This Samghatta or Yamala is शक्तिशक्तिमत्सामरस्यात्मा (Jayaratha's tika on Tantraloka 1.1). This Supreme Lord, Siva is eternal ; so also is Sakti, who is identified with Parama Siva, eternal and without any change : शिवशक्त्यविनाभावान्नित्यैक्ता मूलकारणम्— (Tantraloka 9.152). The Siva Sutra-Vartika speaks of this Sakti as स्वपदशक्ति (I. 17). The Vritti explains this Sakti, as

स्वपदं सत्पदं ज्ञेयं शिवारब्यं यदूदीरितम् ।
तद्वोर्यं दृक्-क्रिया-रूपं यत् सा शक्तिः प्रकीर्त्तिता ॥

"Swa-pada is Sat-pada ; this is the knowledge of Siva. The power of this Siva in the form of visible manifestation is known as Sakti". The first awakening of this Sakti-tattva is the result of the fullest realisation of Parama Siva. This is His vibrant manifestation or Spanda-rupa. Siva in the form of Cit begins to manifest Himself at His own will ; this is His completest realisation of Himself as Spanda or vibration. This state is known as चिदाह्लादमात्रानुभवतल्लय or when He delights in Himself. He is of the nature of delight ; and His delight means that He enjoys Himself. From the self-introspection arise all His will-power, knowledge and activities. The Sakti of this Self-same entity is manifested in these three forms, will-power, knowledge and activities. These three Saktis have reached a perfect balance (or Samarasya) in Him. Parama Siva remains undifferentiated. He himself is of the nature of Supreme delight at this moment. The Siva-dristi of Somananda writes (I.3-4),

स यदास्ते चिदाह्लादमात्रानुमवतल्लयः ।
तदिस्था तावती तावद्द ज्ञानं तावत् क्रिया हि सा ॥
सुसूक्ष्म-शक्तित्रिवय सामरस्येन वर्त्तते ।
चिद्रापाह्लादपरमो निर्विभागः पयस्तदा ॥ (127)

Even when the Lord is turned back on Himself, and possessing all the faculties, goes on contemplating, there is no divorce between Him and His Sakti, which is of the nature of will, knowledge and action. When this full and complete Being begins to think of Himself, there is the emergence of Sakti. Siva possesses Sakti. He is ever accompanied with Her. He can do whatsoever He may like by just wishing it to be done. He looks, and the world is created. This will of Siva is His Sakti. So Siva can never be without Sakti just as Sakti also can never exist in isolation. The true Saivites will never differentiate Sakti from Saktimana. Sive without Sakti is meaningless. The Siva-dristi of Somananda writes, (III. 2-3).

न शिवः शक्तिरहितो न शक्तिर्व्यतिरेकिनी ॥
शिवः शक्तस्तथा भावान् इच्छया कर्त्तुमीहते।
शक्तिशक्तिमतोर्भेदः शैव जातु न वर्ण्यते ॥
न कदाचन तस्यास्ति कैवल्यं शक्तिशुन्यकम्। (128)

The Pancaratra equally recognises the substance—quality (dharma-dharmittva) relation between Sakti and the one, who possesses it. The Saiva Agama equally recognises that standpoint. Just as there cannot be fire which does not burn, so also there is no Siva which is not with His Sakti. Fire and Combustion, like Siva and Sakti always go together.

शक्तिशक्तिमतो यद्वत् अभेदः सर्वदा स्थितः।
अतस्तद्धर्मधार्मित्वात् परा शक्ति परात्मनः ॥
न वह्न दाहिका शक्तिर्व्यतिरिक्ता विभाव्यते।
केवलं ज्ञानं-सत्तायां प्रारम्भोऽयं प्रवेशने ॥
शक्त्यवस्थाप्रविष्टस्य निर्विभागेन भावना।
तदासौ शिवरूपी स्यात् शैवी मुखमिहोच्यते ॥ (129)

(Vijnana-Bhairaba 17—20)

The Netra-tantra writes, "That Sakti is only the manifestation of my will-power, the Para-Sakti. She is powerful because of my Sakti ; she is born out of me. Like the heat of the fire, or the rays of the sun, my Sakti is the fountain-head of all the different manifestations of Sakti in the world". (I. 25-26). The Mrigendra-tantra writes,

इत्यं शक्तिः कुर्वती देहकृत्यं
देहाभावादुच्यते देहशब्दैः ।
तस्या भेदा येऽपि वामादयः स्यु—
स्तेऽपि प्रोक्ता कृत्यभेदेन सदिनः ॥ (130)

"Sakti performs all the physical needs of Siva. Bodiless Siva, being of the nature of pure consciousness, must have Sakti for His Body (I. 3.14). In other words, Sakti makes the Unmanifest manifest, and performs everything in the world.

The bheda of Sakti and Saktimana according to Kashmir Saivism is only a supposition, and not a reality. The separate existence of Sakti is only a reflection of that Supreme Being. The Vivritti of Siva-Sutra Vartika (3.30) writes, "All the Saktis of Parama Siva are the results of the evolution of Himself ; the world is only the experience of the manifold ullasas of this evolving Citta ; the Lord who is one with Sakti, goes on manifesting Himself." Abhinavagupta in Para-Trimsika 18, explains the nature of this para-Sakti of Parameswara. It is that power by which He, while stationed in His own self, supports and maintains everything from Siva downwards.

The Pancaratra looks at Sakti as necessary for the self-realisation of Parama Siva. The Supreme Being separates a portion of Sakti at His will, and finds Himself eternally manifest in it. The Kashmir Saivism also looks at the problem from this standpoint. The Sakti which creates, maintains and destroys, is known as तद्भरणे रता (Jayaratha's note on Tantraloka. 1.1). The word तद्भरण means the satisfaction of Parama Siva. But the goddess is subordinated to the will of the Lord ; so that the Lord is always looking after Her (Tantraloka. 8.309). The Lord cannot enjoy Himself, except with the help of this Sakti. So He is always bestirring the tranquillity of this primary stuff in the shape of Sakti, and creating forms out of it. What is the nature of this enjoyment of the Parama Purusa, asks Abhinavagupta in Tantraloka. It is like the enjoyment of one, deeply asleep, when he is embraced by his darling wife. He feels a sense of enjoyment in his subconscious mind. So also it is the case of enjoyment of Siva when embraced by this Maha-Sakti (Tantraloka. 10. 145). He thus gets Himself divided into

many shapes, so that He may enjoy Himself. The enjoyment of the Supreme Being, who enjoys Himself, is, as if, the enjoyment in a dream (Abhinavagupta's Commentary on Iswara-Pratyabhijna 3.2.1). He divides Himself as Knower and Knowledge, or Jneyi and jneya. Knowledge is always of the Knower. The two are interdependent, and cannot be isolated. Whatever appears as knowledge is only the manifestation or bhasa of this Sakti of the Supreme Siva. The Vijnana Bhairaba, (21) says,

यथालोकेन दीपस्य किरणैर्भास्करस्य च ।
ज्ञापते दिग्विभागादि तद्वहुक्त्या शिवः प्रिये ॥ (131)

A lamp is known by its light ; the Sun is known by its rays, so also the Sakti manifests all that is in Siva.

Abhinavagupta writes that there should be a transparent mirror for the reflection of this cosmic world. Such a mirror is the pure self of Paramatma. This pure self becomes the discriminating or receiving organ प्रमाता ; and the cosmic world is reflected therein. The world is thus the reflection of the Lord in His own self ; He looks at Himself as drsya in His own Caitanya. The self can never be manifest, unless it is reflected in the mirror of Sakti. The reflection of Himself in His own Cit as knowable is the result of Sakti in himself. This "impure" reflection is possible only through the grace of Bhairaba.

इथ्यं विश्वमिदं नाथे भैरवीयचिदम्वरे ।
प्रतिविम्वमलं स्वच्छे न स्वल्वन्यप्रसादतः ॥ (132)
(Tantraloka 3.65)

Siva finds Himself reflected in Sakti. The Kama-kala-Vilasa calls this Sakti the mirror or "nirmal adarsa" of Siva.

सा जयति शक्तिरादया निजसुखमयनित्यनिरुपमाकारा ।
भाविचराचरवीजं शिवरुपविमर्शनिर्मलादर्शः ॥ (133)
(Kama-Kala-Vilasa 2)

Sakti is "nija-sukha-maya" meaning that she delights Siva. She bears the seeds of all future generations, and hence she is nitya-nirupamakara. Again, she is the source of all future life, and as such, she is the purified Vimarsa of Siva. The knowledge of Sakti that "I am of Siva" is the beginning of Vimarsa or Visphurana. The karana of

this Vimarsa is Sakti. So Sakti is that mirror in which the Lord can look at Himself. It is said elsewhere that Siva is like the sun, Sakti is his rays ; the unchanged, the absolutely unmanifest mahabindu is reflected in this transparent mirror of Sakti. In other words, this unmanifest mahabindu is reflected in the Sakti of His own Citta.

परशिवरविनिकरे प्रतिफलित विमर्शदर्पणे विशदे ।
प्रतिरुचिरुचिरे कुत्ये चित्तमये निविशते महाविन्दुः ॥
(Kama-Kala 4)

Sakti fulfils all the wishes of Siva. She is known as Vimarsa-rupini Kameswari. (Kamakalavilasa. 51). This Supreme Lord and His Sakti are always at play as hamsa and hamsi.

The knowledge and enjoyment and whatever belongs to Parama Siva, centres round Sakti. Sakti is not merely of the nature of jnana or kriya. Sakti is of the essence of Bliss. She symbolises ananda-Sakti. She is karana ; and yet She issues out of Siva, who is Cid-rupa, or delight incarnate. This delight is at the root of all creation. The bliss of sexual union of man and woman is only the outward expression of this union of Siva and Sakti, when ananda which is of the nature of Sakti manifests itself. The bliss of aesthetic enjoyment is not essentially different from the bliss of this union—this Samarasya, as the Sakta Tantras call it. (See Chs. IX and X). What is more important to remember here in this connection, that Siva is inseparable from Sakti, and enjoyment of mortal man is only possible when the sphurana has become diversified or vicitra. Avicitra sphurana is accessible only to gods and the Yogins.

The process of creation receives great attention in the Saiva system. While Siva is pure consciousness, matter is pure unconsciousness, and Sakti is said to mediate between the two. She is not the material cause of the world, since she is of the nature of consicousness (caitanya). She is the eternal sound, the connecting link between the gross and the subtle, the material and the spiritual, the word and the concept (Pausakara Agama. ii. 17). Suddha-maya, the mother of the universe, is Vak or Nada, "the voice of the Silence". The Sakti also known as Vimarsa, is spoken of as "Svatantra", because its existence does not depend upon anything else, as does that of will, knowledge and action,

each of which depends for its existence upon what immediately precedes. This represents the principal power of the Highest Lord (Maheswara) as the self is often called. This includes all other powers, which are attributed to the Ultimate, which itself, is without any motivation. The word "Svantantra" does not imply capriciousness, wantonness or self-willedness, but something which is different from both pure consciousness and pure unconsciouness. Svatantra Sakti has been called sphurattva or spanda in Spanda literature, because it represents that essential nature of the Universal consciousness, which is responsible for its apparent change from the state of absolute unity. It has been already noticed how unvaried pulsation or "avicitra sphurana" is not perceptible to human senses. It is also called Mahasattva, (Iswar Pratyabhijna Vimarsini I. 209), because it is the cause of all that can be said to exist in any way. Another name by which it is referred to at some places, is Paravak (Iswar Pratyabhijna. I. 203.), because it represents speech in its most subtle form.

The Siva-Sutra Vimarsini also explains how the atman, when resting in its own self, is not accessible to knowledge. In Unmesa 3, Sutra 9, we find the soul manifesting itself ; it is steady, unvaried luminosity, and expresses nothing but itself. नृत्यति, अन्तर्विगुहितस्वस्वरूपावष्टम्भमूलं तत्तज्जागरादितानानाभूमिका प्रपंचं स्वपरिस्पन्दलीलयैव स्वभित्तौ प्रकटयति इति नर्त्तक आत्मा। The Siva-Sutra Vimarsini writes that there is but one God, the Creator of this manifold universe. संसारनाट्यप्रवर्त्तयिता सुप्ते जगति जागरूक एक एव परमेश्वरः। But this one God is unmanifest. While atman is unmanifest, the antaratman by its use of Sakti becomes manifest, and hence accessible to knowledge. It becomes cribbed, cabined and confined as compared with the atman. In other words, the unvaried luminosity of atman becomes coloured, as it plays different roles with the help of sakti. The Siva Sutra writes, रज्यतेऽस्मिन् जगन्नाट्यक्रीडा प्रदर्शनाशयेनात्मना इति रंगः, तत्तद्भूमिकाग्रहणस्थानम् ; अन्तरात्मा, संकोचावभाससतत्त्वः शून्यप्रधानो वा पूर्यष्टकरूपोदेहापेक्षया अन्तयो जीवः। तत्र हि अयं कृतपदः स्वकरसापरिस्पन्दक्रमेण जगन्नाट्यमाभासयति। (134)

While the sphurana of atman is avicitra, and hence unknown, the sphurana of antaratman by participation in Sakti becomes vicitra. The Siva Sutra 12, explains how the

soul becomes manifest, when it reflects sakti, which is non-separable from it. The Siva Sutra (3.12) writes तात्त्विक स्वरूप विमर्शनविशरदा धिषणा तद्वशात्सत्त्वस्य स्फुरत्तात्मनः सूक्ष्मस्य आन्तरपरिस्पन्दस्य सिद्धिरभिव्यक्तिर्भवति ।

In 3.15, this para-Sakti is called the cause of the manifestation of the soul. In 3.16, it is pointed out how this Sakti is the source of all actions ; it gets immersed in the sea of "para". It becomes limited—the cause of its limitations being the samskaras. The Siva Sutra writes, परं शाक्ते वलम् यस्तत्र तिष्ठति, परिहृत परापर ध्यानधारणादि सर्वक्रियाप्रयासो नित्यमन्तर्मुखतया तदेव परमृशति यः, स सुखमनायासतया दृदे, विश्वप्रवाहप्रसरहेतौ स्वच्छोच्छल तादियोगिनि परामृतसमुदे निमज्जति देहादिसंकोचसंस्कार व्रीतनेन तन्मया भवति । (135)

The Siva Sutra writes how in all acts of perception, there is a balance reached between contending opposites (vide Ch. X). This concept of balance between contending opposites is the key to all aesthetic enjoyment. In Unmesa 1, Sutra 15, there is

स च सर्वेषु भूतेषु भावतत्त्वेन्द्रियेषु च ।
स्थावरं जंगमं चैव चेतनाचेतनं स्थितम् ॥
अध्वानं व्याप्य सर्वं तु सामरस्येन संस्थितः ।

The para sakti of Parama Siva is full of ananda. The maya sakti or prakrita sakti on the other hand, is not ananda-mayi. The ananda sakti is the swarupa sakti of Parama Siva. It is for this reason that para sakti, which is of the nature of ananda, and full of amrita, has been called the mother of sakti-cakra. The Siva-sutra-vartikam (Kasmir Sanskrit Series. 43) writes,

या सा शक्तिः परा सूक्ष्मा व्यापिनी निर्मला शिवा ।
शक्तिचक्रस्य जननी परमानन्दामृतात्मिका । (136)

This ananda-mayi Sakti is the Mahamaya, transcending maya. This ananda-sakti has been called "Baindabee Kala" (vide Jayaratha's Commentary on Tantraloka i.1). In other words, it is the seventeenth kala beyond the sixteen kala of sakti.

This swarupa sakti, which is of the nature of ananda, belongs to Parama Siva. It is ever inseparable from Parama Siva, and is also known as "samabayinee sakti". The

existence of this sakti, and its complete significance can only be understood, when it is remembered that it is the result of the wish of Parameswara. In Malini-vijayottara-tantra (Kasmir Sanskrit Series. 37.3.5), it has been found how this Sakti is inseparable from the will of the Lord. There is a direct relation between this samabayinee sakti and Parameswara. Parameswara does "anugraha" to this sakti. Abhinavagupta in his commentary on Iswara-Pratyabhijna. 2.3.6, writes

तां शक्तिं समवायाख्यां भेदाभेदप्रदर्शिनीम् ।
अनुगृह्णाति संवन्ध इति पूवभ्य आगमः ॥ (137)

This samabayinee sakti gives rise to Maya-sakti or Prakrita sakti. Maya sakti has no direct connection with Parameswara. The samabayinee sakti being the source of maya or prakrita sakti, is called Sakti or Guna par excellence. Abhinavagupta in his commentary on Iswara-Pratyabhijna. 2.3.6, writes sakteenamapi sa saktir-gunanamapyasau guna. This samabayinee sakti is Maha-maya, over and above Maya. This Maya-sakti or Prakrita-sakti has also been called "parigraha-sakti". The Panca-ratra also recognises this twofold division of sakti. Swarupa sakti of Lord Visnu has been called His samabayinee sakti. The sakti of Visnu, which makes possible the creation of the Universe, is His Maya-Sakti. This is charged with three gunas, and is always undergoing transformations (vide Ch. IV). The swarupa sakti, known also as Sama-bayinee never obscures the nature of Parama Siva ; but the maya sakti, which makes possible the creation of the universe, is like the self-clouding of the unclouded nature of Vibhu. This maya-sakti of Vibhu makes possible the diverse manifestations of the samabayinee swarupa-bhuta vimarsa-sakti as jnana, samkalpa and adhyabasaya (Iswara-Pratyabhijna. I.5.18). This maya is the self-imposed limi-tation of the infinite powers of Visnu. Samabayinee and Parigraha saktis have sometimes been called different manifestations of the same infinite reservoir of sakti. The One Para Cid-sakti divides itself into "Mahasattva-swabhava" and "Cinmatra-santa-swabhava". This tranquil sea of sakti next divides itself at one place in the manifest form or bhava (sphitabhava), and at another place, as a negation of manifest form, or abhava, as both sat and a-sat, as the cause and controller at the same time, of the wide

and manifold universe. This is the second stage in the evolution of sakti. In the third stage, like the appearance of the waves on the surface of the sphita or turbulent sea, there comes for the first time, the latent sakti, known as parigraha sakti. The mode of Parama Siva, shrouded in maya and its tendency towards manifestation, these constitute Sadasiva-tattva or Iswara-tattva. Siva-tattva extends beyond the domain of Maya ; Maya extends to the bottom of self-expressive Siva (Commentary on Iswara-Pratyabhijna. 3.1.1.). Everything upto this Sada-siva-tattva is prakrita. There is no Prakriti or Maya beyond this Sadasiva stage. It is the realm of the aprakrita, or maya-tita dhama. The great difference between the sakti-tattva in the Panca-ratra and the sakti-tattva in Kasmir Saivism is that while in Saivism the lila is always with swarupa-sakti in the realms beyond maya or gunas, in the Panca-ratra, the lila is always through the self-expression and self-retraction for creation and destruction of this world. The cosmic creation is the result of His vibrant manifestation.

It should be clearly recognised that unless there had been vimarsa, or sakti there would not have been any manifest creation. This vimarsa or sakti is for the fulfilment of the ends of purusa. These ends of the purusa are bhoga and apavarga. But the apara purusa comes to experience bhoga and apavarga, because of the reflection of buddhi in the purusa. Bhoga or apavarga is always rooted in buddhi, and the purusa even though he be a detached spectator, becomes an experiencer of bhoga and apavarga. Prakriti is motivated with pravritti. The direct apprehension (=साक्षात्कार) of pleasure and pain is bhoga ; but these can never be of purusa. To attribute bhoga and apavarga to the purusa would be to detract from the unattached cidrupattva of the purusa. So the purusa has neither bhoga or apavarga, or anything which the prakriti stands in need of. All these are stationed in buddhi. The Samkhya teachers agree that the purusa can have neither bhoga or apavarga. Just as the purusa can be neither a bhokta, nor an abstainer, so also the buddhi, which is jada, can neither enjoy nor again renounce. For bhoga-apavarga are eminently the characters of Cetana. The Samkhya does not recognise a third entity, distinct from purusa and prakriti. So if bhoga and apavarga be the character neither of cetana nor of jada, then according to Samkhya analysis, bhoga and apavarga themselves

would become irrelevant. But the Samkhya teachers hold on the other hand, that the prakriti is prompted into pravritti or activity, only to satisfy the bhoga-apavarga of the purusa. They emphasize that though bhoga and apavarga are seated in buddhi, these are attributed to the lord of the buddhi, the purusa. Looked at from this standpoint, the experience (=भोक्तृत्व) of the purusa is only a reflected experience (=आरोपित). This experience (=भोक्तृत्व) really speaking, is not in the buddhi, for buddhi is jada. The jada can never be an experiencer. So if experience cannot be attributed to any one, how can it be reflected in the purusa? A thing which is altogether illusory, cannot be reflected. The Samkhya teachers recognise the validity of this argument. For bhoga and apavarga really speaking belong to neither prakriti nor purusa. But bhoga and apvarga are nevertheless real, because of the timeless "aviveka" of buddhi and purusa. The aviveka of buddhi and purusa means the ignorance of the difference between the two. This results in attributing to the purusa bhoga and apavarga. The purusa which is cit-matra, kutastha, and of the nature of a perfectly pure self, becomes impure because of this association with bhoga arising out of avidya. If bhoga had been originally of the purusa, there could never have been an end to it. But bhoga being of the buddhi, and attributed to purusa, prakriti is motivated to accomplish the nivritti or accomplishment of attributed bhoga. Bhoga and apavarga of the buddhi can only be attributed to purusa, when it is of the nature of aprakrita visuddha sattva. At this moment, the Kutastha purusa being reflected in the buddhi, can experience aesthetic delight.

The Vedanta in formulating the doctrine of namarupa, also recognises this standpoint. The Vedanta holds that there is sound because there is ear ; there is sight because there is eye. So grahaka precedes grahya. Things to be perceived must of necessity come before perception. It is useful to remember that Lankavatara-sutra (ed. by Suzuki. p. 115) also recognises this opposition between grahya and grahaka. It has already been noted that while grahya is of a sattvic character, grahaka must necessarily be a little tamasic, so that cognition might become possible. What is to be remembered in this connection is this. Rasa-enjoyment is essentially an enjoyment of the Visudda Sattva. While at the moment of first cognition on the vibhava level, there is a large admixture of Rajas and Tamas, at the moment of

Rasa-enjoyment, the soul has very largely got rid of these two (See Ch. XI), though perfectly pure Sattva is unattainable in this life.

Bharata in taking over the speculations of Patanjala and Saktivadin Vedantists, looks at Rasa-realisation as essentially of one who is Visuddha-Sattva. His use of the words सुमनसः प्रेक्षकाः : twice within five lines in Ch. 6, points to the character of the audience who have already become purified, and are visuddha-sattva. 'Samanasa' is also one of the cardinal principles in "Dhammasangini". In Abhidhamma philosophy, sevenfold purification is recognised. The purification of character (sila visuddhi) is followed by the purification of consciousness (citta visuddhi). There are five other purifications which come after citta-visuddhi. In Akusula citta, there cannot be either Somanassa or Domanassa. They are essentially upekkha-sahagata or "accompanied by an ignorant indifference" (Abhidhamma Philosophy ed. by Kasyapa. Bk. 1. Ch. 1. Sec. 9). The Abhidhamma philosophy makes it clear that kusala vipaka citta can be both upekkha sahagata, or somanassa-sahagata (Abhidhamma Philosophy. Bk. 1. Ch. III. Sec. 4). Kusala Vipaka Citta is the result of purification of the disturbing elements, resulting from previous bad karmas. When Kusala Vipaka Citta has come to stay, it is accompanied by Somanassa. (Ibid. Bk. 1. Ch. III. Sec. 1).

This concept of Sattva-suddhi makes possible the journey in the madhyama marga. It leans to neither of the extremes. In keeping to the middle path, the soul is free, unprejudiced and non-attached to either end. This by itself is the result of a good deal of purification, for attachment to either end is the beginning of impure existence. The Gita in holding that balance or samata is the essence of Brahma — निर्दोषं हि सम ब्रह्म (सन्यास-योग १९) emphasizes the Sattvic nature of godhead, where all duality has ceased, and all oppositions are resolved.

III

The nature of this purification, which lies at the roots of Rasa-realisation, remains yet to be discussed. The puri-

fication of bhavas from the dominance of Rajas and Tamas, and attainment of a contemplative attitude of mind are the first requisites of Rasa-realisation. At the manomaya stage, there is the conflict between Samkalpa and Vikalpa. This Vikalpa-buddhi of the manas is the result of Rajas. The subordination of Vikalpa and the emergence of Samkalpa are essential before there can be any passage to the Vijnanamaya stage. The mind is calm in Rasa-enjoyment. With the attainment of this sobriety and tranquillisation of all disturbances, there is a sense of delight. Purification leads to a sort of balance. Unbalance in physical as also in psychical world, gives rise to movement, which is the beginning of sorrows. This unbalance in the psychical world is the result of a sense of incompleteness. The mind is disturbed, and so the soul which is activated by manas, is restless ; and there is a feeling that something is yet to be attained. Movement or endeavour is only to supplement this deficiency. This movement itself proves that there is a fullness and completeness, which has yet to be attained. (Vide Ch. IX).

In the Chandyogya Upanishad 7.24.1-2, it is said भुमैव सुखम्। नाल्पे सुखमस्ति। This bhuma is fullness, sufficiency. A thing is sufficient unto itself, when there is nothing to be added to it. At the core of all sense of pleasure and delight, there is this realisation of a perfect balance or harmony. When such a balance has been reached, there is nothing to limit the enjoyment of the soul. There is a distension or vistara of mind. As there is more and more of distension there is an approximation to laya. In Yoga-Sutra, I. 18, when the citta is without any support, and rests in its own self, and refuses to take in anything, then it is known as asamprajnata samadhi. This is the height of purification. But in aesthetic enjoyment, purification cannot be carried as far as this. The appreciator of a work of art in so far as he enjoys the world of sight and sound, is on the plane of samprajnata samadhi. In samprajnata samadhi, there might be any of the four elements, vitarka, vicara, ananda and asmita (Yoga-Sutra. I.17). It appears that in aesthetic enjoyment, purification of both vitarka and vicara must be carried out. The Patanjala analysis follows the Abhidhamma analysis of Rupa-citta.

If purification be nothing but attainment of this samata (vide Ch. IX), it would be of interest to examine this concept

of samata. The Samkara Bhasya in explaining निर्दोषं हि सम ब्रह्म (Gita : Sannyasa-yoga. 5 19), (138) writes, येषां साम्ये सर्वभूतेषु ब्रह्मणि समभावे स्थितं निश्चलीभूतं मनोऽन्तःकरणं निर्दोषम् । यद्यपि दोषवत्सु श्वपाकादिषु मूढैस्तद्दोषै र्दोषवदिव विभाव्यते तथापि तद्दोषैऽस्थष्टमिति निर्दोषं दोषवर्जितम् ।

The mind which is unprejudiced and not directed either to pleasure and pain, is pure. It has reached that stage, where it is free from all duality.

In Caraka-Samhita (Sarira Sthanam Ch. II), Sama or equality has been pointed out as the source of all physical and spiritual health.

दैवं पुरा यत् कृतमुच्यते तत् तत् पौरुषं यत्विहकर्म दृष्टम् ।
प्रकृतिर्हेतुविषमः स दृष्टो निवृत्तिहेतुस्तु समः स एव ॥—43
... ...
नरो हिताहारविहारसेवी समोक्ष्यकारी विषयेष्वसक्तः ।
दाता समं सत्यपरः क्षमावानाप्तोपसेवी च भवत्यरोगः ॥—45 (139)

Inequality or unbalance is the cause of all motivation, just as perfect equality is the source of complete detachment and annihilation of all desires. One who takes good and wholesome food (through all five indriyas) is unattached to objects of sense, and is generous, balanced, truthful and of a forgiving nature. In Sloka 39, Caraka writes,

प्रज्ञापराधो विषमास्तदर्था हेतुस्तृतीयः परिणामकालः ।
सर्व्वामयानां त्रिविधा च शान्तिर्ज्ञानार्थकालाः समयोगयुक्ताः ॥ (140)

This Sama-yoga applies equally to the bodily balance of vayu, pitta and kapha, as also to the mental balance of sattva, rajas and tamas. When this balance is upset, there is the beginning of creation in the physical world ; in the psychical world, there is at the same time, the uprising of bhavas. Caraka also recognises that when the mental balance has been reached, the sattva becomes purified.

शुद्धसत्त्वसमाधानं सत्या बुद्धिश्च नैष्टिकी ।
विचये पुरुषस्योक्ता निष्ठा च परिमर्षिणा ॥ (Sarira 5.15) (141)

This state of purification continues only so long as the balance is maintained by samayoga. But this balance is upset by atiyoga, ayoga or mithyayoga. Men are thrown off this balanced state by any of these three yogas. Caraka discusses mithyayoga of sight and sound, the two forms of

ahara with which the dramatist is most immediately concerned. In Sutra-Sthanam. 11. 17, Caraka writes, अतिसूक्ष्मातिविप्रकृष्टरौद्रभैरववादन्तुतद्विष्टवीभतसविकृतादिरूपदर्शनं मिथ्यायोगः। (142) Speaking of mithyayoga of hearing, Caraka writes, परुषेष्टविनाशोपधातप्रधर्षण भोषणादि शब्दं श्रवनं मिथ्यायोगः। Of the mithyayoga of smell and taste, he says, पूतिद्विष्टामेध्यक्लिन्नविषपवणकुणपगन्धादिघ्राणं मिथ्यायोगः। ... ... मिथ्यायोगे राशिवर्जेष्वाहारविधिविशेषायनेषूपदेक्ष्यते। (143)

Physical and mental disorders which impede the enjoyment of pleasure are the results of three causes. इत्यसात्मेन्द्रियार्थसंयोगः प्रज्ञापराधिः परिणामश्येति त्रिविधविकल्पा विकाराणाम्। समयोगयुक्तास्तु प्रकृतिहेतवो भवन्ति। (144)

(Caraka. Sutra Sthanam. 11.22). Bharata takes into account only the unbalance produced by असात्म्येन्द्रियार्थसंयोग; and only two forms of it, the mithyayoga of sight and sound. The artist like a good physician, should try to remedy the unbalance produced by such असात्म्येन्द्रियार्थसंयोग Later Alamkarikas with their scrupulous regard for figures of speech and metrics, were laying down rules against any असात्म्येन्द्रियार्थसयोग which would work against the emergence of discordant Rasas. The object of the good poet and the dramatist was the evocation of proper Rasa through proper and adequate means.

Caraka in emphasizing that prakriti is the result of samayoga, and vikriti the result of visamayoga, is only stating the Samkhya doctrine of creation. It should be clearly recognised that in Rasa-realisation, there is a disappearance of both Rajas and Tamas, leaving a surplus of Sattva. The Visuddha Sattva of the audience is fed on this surplus of Sattva. When there is this samayoga of sight and sound, the manas rests on itself. The citta in Samkhya analysis at the moment of perception, takes on the character of the objects of sight and sound. The qualities of the sense objects, their merits and defects are transmitted to the citta. There is a peculiar character of the citta-sattva. It retains the impressions of sense-objects, even when the objects are no longer there. Dandin refers to how an antecedent thing retains its character in the mind of the audience and is transmitted into vag-maya adarsa. This becomes samskara or inhibitions.

The mind with its inhibitions and the objects of sense with varying elements of Sattva, Rajas and Tamas, are directed to different ends. The purification which takes place in Rasa-realisation, is the result of bringing together these two, the manas, working through the indriya, and the indriyartha. More generally, Rasa-realisation being the privilege of one who is visuddhasattva, the balance is reached between the Samskara of one Rasa and the Vibhava of its opposite Rasa, which is represented in poetry and drama (See Chs. X and XI). At this moment, the visuddha-sattva spectator goes on enjoying the bliss of aesthetic delight.

The Rasa-enjoyer is delivered from the illusory attraction and repulsion of sensible objects. Being and not-being are bound to the ebb and flow of breathing. This ebb and flow which rules breathing, as well as natural phenomena, is the very ground of the universe. Inspiration and expiration symbolise the world's dualism, the root of every imperfection. The Vajrayana aims at stopping the natural course of microcosmic forces by getting control of breathing, which represents the outward aspect of the vital energy. The initiate must master his own breathing, until it becomes the most responsive and subtle tool in his hand. He must employ it in order to disengage the innermost principle within him. The condition in which there are neither desires nor production of karma, marked by discriminative consciousness and by white and red breath-streams, is the deliverance consisting in the absence of karma production. By it, the diamond of the body is purified through the resolution of waking. By means of the numberless apparitional bodies that it throws forth, it leads to that path which is antithetical to moral defilement. Since it is absolute equilibrium, it is not spoiled by the passions (of which it takes the form) which appear as terrific, peaceful and lascivious deities. It is nirmanakaya consisting of sacred knowledge and instrument.

The meditation of the Yogin is accompanied by intensive exercises in the rhythm and control of breathing. Reaching the end of the great aevum, the yogin stops breathing and draws all his vital power inside himself, so that the irresistible stream of his energies diverted from its usual course is accumulated within himself and breaks down all spiritual obstructions. This is the yogic rebirth. The following quotation from Kalacakratantra will bear this out. "The birth-place of the Vanquishers is in one indefectible instant.

When the spirit is fixed in the potential breathing, the actual (outward) breathing extinguished, the divine perception awakened, the fleshly senses dead, the natural sensibility stopped, the divine spheres opened to my sight, then I see all, O Supreme King, there is nothing that I cannot perceive". In the hierarchy of transcendent beings established by Mahayana, this stage corresponds to the "Vajrasattva", the Being of Diamond, which is the ideal of this asceticism. The second degree is Mahasattva, and is possessed of the fivefold enlightenment, the third is Bodhisattva, the fourth Samayattva, or initiate. The twelvefold truth as well as the resolution of the twelve zodiacal signs are attributed to the Bodhisattva. In the Samayasattva, there is the suppression of all detracting elements.

As the individual begins his life from a drop or bindu, so God becomes at first manifest in a very point, which is neither immaterial nor material, and contains potentially all creation. The energies enclosed there are not allowed to spread (acyuta). It is Being itself (Svabhavika) without any subjective-objective correlation. It knows all because it comprehends all in a geometric point (bindu) and in one instant (ekaksana). So it is in creation. In the mystic ascension on the contrary it is the last and supreme stage ; to be more exact, it is both the first and the last step. Since the actual individual is the result of the natural Utpattikarma and the ultimate limit of distinction between subject and object if he desires to escape the bondages of life, he must reproduce in himself, in a condition of full awareness, the process that he has passively undergone. His aim is the breathing-control, and the attainment of instantaneous enlightenment. He strives to catch a glimpse of the divine consciousness (Samvit) and to reduce progressively the extent of the surrounding darkness by means of the aforesaid practice, in which inspiration means self-illumination (prakasa) and expiration reflection (vimarsa). Waking, as a perceptive condition, is day ; and dream, as a cognitive condition represents night. In sleep and catalepsy, day and night are reflected again. But the first two stages are mutually dependent, and in so far dualistic, whilst sleep is absolute prakasa, that is pure thought, and catalepsy, is absolute vimarsa, that is sheer suppression of even potential thought. In comprehending sleep and catalepsy, prakasa and vimarsa in one instant, the stand of Vajrayana is very similar to the analysis of the Pratyabhijna system. In this

union of prakasa and vimarsa, the Vajrayana was advocating the necessity of sakti which materialises in creation.*[1]

According to the Vajrayana, the sensible world is the body of God, who displays Himself without necessity, by pure goodness and grace for the sake of universal release. Things are so far from being illusion that they are, ultimately, God Himself. Even when he has reached the highest summit, the ascetic keeps connection with the worldly things and beings, to which he owes the means of his way up, and of which he eagerly desires the deliverance. He is inspired with karuna (compassion), the feeling of God towards creation ; he judges everything with upeksha, the unmovable equanimity and detachment to which he clings even when he identifies himself with various forms of God, such as the wrathful and passionate deities. In a word, he has overcome every kind of dualism, as in his subtle bodily constitution, he has detached his life from the everlasting alternation of the twofold stream, inspiration and expiration, day and night, male and female—the root cause of all impurities (vide Ch. X).

The Samata or achievement of perfect balance which is at the core of the concept of purification, runs throughout the speculations of Indian philosophy. Unfulfilled impulses or uncompleted cycles of activity are likely to leave a residiuum of unpleasant feelings and emotions. This shows that feelings and emotions form a substratum to the whole series of overt trials, and to the internal and anticipatory processes which characterise the efforts to find the solution. In other words, feelings and emotions are basic to all cycles of activity, and represent the fact that the organism remains in a state of disequilibrium, until the solution of the problem is at hand. The fact that the mind looks for outside sense-impressions shows that the mind is not in a state of balance. But the mind does not go out, and it develops a sense of aversion to outside world, when the mind has reached a balance within. This concept of वाह्यवैमुख्यपाद as a result of the achievement of perfect internal balance or harmony, has been developed at length in Mammata's Kavyaprakasa.

*[1]Vajrayana accepts the Mahasukha theory (See Ch. X) and dilates upon the various stages of the development of Mahasukha, which according to Advayavajra, is not possible to attain without sakti, the embodiment of karuna.

The inertia of our habitual patterns is all too evident, and it is always up to the individual to overcome this inertia in some way or other. The function of habits in our lives is primarily to do away with the faint vestige of spiritual growth. The core of every belief is prejudice. Swayed by emotions, we make an unjustified generalisation. Habits which prevent us from applying new knowledge, and beliefs which prevent us from acquiring new knowledge, impair our spiritual growth considerably. Only when the individual succeeds in overcoming his inertia, when he does not fall a prey to either habits or beliefs, to either adience or avoidance, he may safely walk the way towards enlightenment, which transcends all contraries. Liberation is not clinging to one of the contraries ; this would not be samata (Vide Ch. IX). It is not the isolation of an allegedly immortal soul from the mortal human frame, but is the transfiguration of the whole man. When everything works flawlessly together, and attains the rhythm expressed in the ecstasy of bliss, wisdom and intensity of energy, man is liberated. He is not dissolved into nothingness, but he has become pure and transparent ; he has become his own masterpiece. That man must pass beyond the struggle of drives, and must not have a predilection for any one, has been clearly expressed by Candrakirti, who states that.

"Those who try to solve the problem of life (bhavasya nihsaranam) either by perseverance (bhava) or by avoidance (vibhava) have no true knowledge. Both these aspects have to be given up, the adient drive (bhave trsna) as well as the avoidant drive (vibhave trsna)". (Madhyamikavritti).

This concept of purification as samata lies at the core of Samkhya-Patanjala, the Tantric and the Buddhist philosophy. On his way towards release, the disciple must go through four successive stages. In each of them, he becomes more and more free from the ties which bind human beings to the phenomenal life. These stages or vajrayogas are : visuddha, dharma, mantra, and samasthana yoga. In order to reach them one must have attained the "four deliverances" (vimoksha) which enable one to escape by means of meditation, from the conceptions and conditions of normal life. These vimokshas are : sunyata, animitta, apranihitta, and anabhisamskara vimoksha. They put human souls in full possession of the faculties inherent in each of the corresponding vajrayogas. These faculties are also four, and four are the methods of purification (brahmavihara) with

which the yogas are associated. Every vajrayoga leads the initiate to the perfection of one of the aforementioned faculties, and these perfections are styled vajra. So in the first vajrayoga, we have the Kayavajra, that is to say, "the diamond which is the body" or the yogis' perfection of the material stage. Ultimately, it means the absoluteness of the physical sphere, in which we participate with our own body. In the second yoga, the perfection of the verbal sphere (Vag vajra) is attained. Cittavajra (mental perfection) and Jnanavajra (gnostic perfection) correspond to the third and fourth vajrayoga.

The Upanishadic tradition speaks of the four steps of perfection. They are designated by the same names as the natural conditions of the human being during day and night. Waking, dreaming, sleeping and catalepsy were assumed to symbolise four stages of mystic absorption to be reached through a gradual process of purification. The individual consciousness was darkened as in sleep, until at length it was drowned in the universal spirit, that is to say, it was identified with Atman.

Each stage of Vajrayoga is declared to be superior to the corresponding stage of the classification given by the Upanishads. The text runs: "The Catalepsy is still spoiled by the stains of ineradicable passions (which are the unconscious attachments to life, still present in man although in subtler form); the sleep is still darkened by tamas (the cosmic darkness of dead matter); in the dream, being and not-being are bound to the ebb and flow of breathing; in the waking, there is discriminative consciousness.

"All existent things, since they do not exist as an independent reality, and lack of self-consistency, are void and their condition is unsubstantiality. Void are the past and the future. Becoming aware of this truth and meditating on it is the mental state, that is named voidness. This is deep and sublime. It is deep since it has no limits neither in space nor in time. It is sublime, because looking from it we see that the past and the future do not exist by themselves. The mystic knowledge that is grounded on it and marked by it is called "Voidness deliverance" (that is to say, that freedom which derives from having recognised that all things are voidness). Through it, the great Bliss, which having overcome the state of catalepsy is incorruptible, that is the Diamond of gnosis, endowed with universal charity, attains its utmost purity. It is the inborn Body,

called also Visuddhayoga, or attainment of the absolute purity.

This first Vajrayoga is marked by the feeling of a universal charity. This is Karuna. As in Vajrayoga, each upaya (instrument, male element) is the correlative of a prajna (wisdom, female element), so that wisdom which in its subjective sense is Sunyata acts by means of that instrument which is Karuna. So in the Visuddha-yoga, there is this union of opposites, male instrument and female wisdom, upaya and prajna (Vide Ch. X). Visuddha-yoga is visuddha or pure, only because here all oppositions have been resolved. Tilopa in Mahamudra-Upadesa writes, "When the (intuitive) knowledge of (the unity of) Bliss and Wisdom, which is without (worldly) attachment, rises, man's viability is increased ; his hair will not become white ; and he will grow like the waxing moon".

This attainment of absolute purity was preceded in Mahayanic doctrine by a number of practices. Before proceeding further with the ceremony, the Master utters, ॐ द्वादशांगानिरोधकारिणे हुं फट्। alluding to the purification of the twelve limbs, which will be performed by Vajrasattva. Then he makes the disciple turn around three times, and stops him before the eastern door of the mandala. Then the Kabyanamitra, an assistant of the Master in the ceremonies, like the Greek mystagogos, pours water on the disciple's head from a shell, uttering the threefold mantra, OM AH HUM, and puts in his hand a flower which has been consecrated seven times by means of puspanjali. Other elaborate ceremonies follow, and these are Sekas proper. The Sekodessatika recognises four kinds of visuddhi, the first three of which correspond to the threefold scheme of purification in Patanjali. These are kayavisuddhi, vagvisuddhi, citta-vajravisuddhi and jnanavisuddhi in Sekodessatika, while in Patanjala, these are kayavisuddhi, vagvisuddhi and cittavisuddhi, showing thereby the great importance of the concept of purification in early Indian thought. It should be noted that Bharata is very close to Patanjala and Abhidhamma positions (See Ch. VI).

The achievement of perfect balance is the result of the meditation on something which is neither sunya nor its opposite, nor a negation of the two. By the acceptance of Sunya or Asunya, numerous false constructions arise, and in their abandonment, the determination comes in, therefore

both these should be given up. One should think himself as unchanging, absolute, aimless, stainless, and without a beginning or an end like the sky. The compassionate Bodhisattva should not neglect the beings nor should he think whether they exist or not. Prajna is so called because it does not admit of transformation, and krpa is so called, because it strives to do good to all beings like the Cintamani jewel. The prajna is absolute, krpa or compasion is absolute, much as the Purusa and the Prakriti are absolute in Samkhya analysis. Prajna and Krpa mingle together in cognition. When this commingling takes place, there is neither the Knower nor the Knowledge, nor the object of knowledge, and that is exactly what is called the highest knowledge. There is neither any doer, nor enjoyer and because it is free from the knowledge of either the doer or the enjoyer, it is called the knowledge of the great Truth. In this, there is no receiver, no giver, no object to be given nor to be received. Those who have realised this great truth, acquire innumerable attainments, even while doing ordinary things, such as, seeing, hearing, talking and eating, or when their attention is otherwise diverted. This is called non-duality, the Bodhi mind, thunderbolt or Vajrasattva or the enlightened one, or the enlightenment. This is called Prajna-paramita, the embodiment of all the Paramitas, or Samata or equality or the best object of meditation for all classes of the Buddhas. The ascetic should meditate on this, leaving aside the constructions of reality and non-reality, and whoever is able to cast off reality and non-reality attains perfection quickly.

Sakti as underlying the manifest and far-flung universe, is known in the Sakta Tantras as the Yoni. The Panca-ratra also speaks of the sakti of the Paramatman or Laksmi as the yoni of the universe (Ahirbudhnya. 59.7). This sakti, who is completely merged in Brahma is also kndwn as Tara, and sometimes as Hring (Ahirbudhnya. 51. 54-61). She removes (harati) all sufferings ; she is always worshipped (idyate) by gods and demons ; she is the yard-stick (meeyate) by which the universe is measured. Har, I and Ma combine together to form Hring. Of the bhuti-sakti and the kriya-sakti of Visnu, the kriya sakti on awakening, assumes the form of nada. This parama-nada is like the long-drawn pealing of gongs. The parama-yogins alone can know this sakti in the form of parama nada. This nada is hardly manifest, like the bubbles at the bottom of the sea. The Yogins call this un-

manifest nada by the name of bindu. This bindu bifurcates into two, as nama and namin. The Sabda-Brahman evolves, centering about the emergence of nama ; the bhuti-sakti on the other hand evolves, centering round the namin. The bindu-mayi sakti of her own accord, takes on nama. This nama, though unmanifest, divides itself into swara and vyanjana varnas. This sakti, which is the mother of all sabda, and is of the nature of soma, is the body of Laksmi, made of sound. This is her "para" rupa. This "para" sakti in the form of nada is Goddess Laksmi, residing in the "muladhara padma" as Kundalini. From the "muladhara", she on waking up, goes up with the dancing movement of a courtesan (Ahirbudhnya. 16.55). This sakti in the form of nada, next divides itself into sabda and artha, and goes to dwell in the nabhi padma. It is then known as "pasyantee". This same "pasyantee" then enters into "hrid-padma". At this stage, this sakti becomes active in the form of vacya and vacaka. This is referred to in the various Tantras as "madhyama". After this, the sakti enters the throat, and there is clear manifestation of the sounds of vowels and consonants. This is the vaikhari rupa of nada (vide Ch. I Sec. IV). Thus all letters, vowels and consonants alike, are the result of the play of Visnu with Sakti. This Sakti of Lord Visnu in the form of nada, shares in the nature of Soma and Suryya (Vide Ch. X. Also Ahirbudhnya. 17.3).

The Sakta Tantras speak of the Kundalini as the store-house of all sakti and energy. This sakti-swarupa Kundalini is asleep in the muladhara. The unlimited energy of the body and of the mind is dormant, so long as kundalini is dormant and inactive. The awakening of the kundalini is the goal of the sakti sadhaka. This is the repository of all Sakti, infinite radiance, pulsation of infinite joy and delight. The offerings of the worshipper, the dhauti-basti-trataka of the Hatha yogi, the yoga of the ascetic are all directed towards this awakening of the kundalini. The Tantrika sadhaka also tries to awaken this kundalini. The Mahasakti lies contracted ; this explains why kundalini is knotted all over. The untying of these knots is the road to the realisation of sakti. The whole human frame is flushed up with an extra-ordinary delight.

The sakti-sadhaka has not merely to awaken the kundalini. He has to direct it further upwards from one bodily cakra to another. As the kundalini moves, onward, higher faculties, purer sensibilities, and suddha-sattva

become manifest. All sakti, all splendour and wealth, all magnificence are now concentrated in the sadhaka. This kundalini sakti after piercing the sat-cakra finally unites with Siva in the Sahasrasara. The union of Siva and Sakti, and their samarasya flood the body of the sadhaka. The sadhaka is immersed in a deep sea of delight and escapes from the world of divided aims and sorrows.

The sakti-sadhana of the Sadhakas is principally directed to bring himself closer to the primal store-house of sakti, embodied in the worship of Mother. This sakti-puja at the beginning is that of "pasu-bhava". This is of the nature of bhakti. Patience (dhairya), tolerance (sahisnuta), and will-power (icchasakti) are all the result of bhakti. Bhakti becomes firm and stable, with the practice of Virabhava. At this moment, there is the manifestation of alaukika sakti in the body of the sadhaka. The Tantrasara appropriately describes this stage as,

hrdaya-granthi-bhedasca sarvavayava-vardhanam
anandasruni pulako deha-vesa kuleswari.

At this moment, bhakti is clearly manifest in certain characteristic symptoms of the body. The limbs become enlarged ; there are tears of delight and shivering sensation, accompanied with the manifestation of the magnificence of Unearthly Power. Extreme diminution in appearance (anima), extreme lightness (laghima), possession of everything (prapti) are all achieved. The sadhaka at his will can take possession of the entire universe. There is a simultaneous manifestation of cit-sakti in the sadhaka.

The siddhi of Divya-bhava is unique. His sadhana sakti is equally strange. He is firmly stationed in bhakti. Over and above, all the divya-bhavas of bhakti manifest themselves. It is sudipta sattvika bhava (vide Ch. VII). Shivering and tears, sweating and trembling all are clearly marked. He gets under control the splendours of anima and laghima. Slowly and steadily, a tranquil state of divya-bhava manifests itself. There is samadhi every now and then ; there is a losing of the ego-centric self (atma-hara) again and again. The sadhaka is flushed with the light of knowledge. Life becomes rhythmical with the rhythm of divya-chanda. The sadhaka looks at Brahma-mayi ; he himself becomes inseparable from Her. At this moment, he is perfectly calm and self-controlled, and is without any conflict. He is suddha-citta, and becomes parama-hamsa. The visuddha-sattva in Patanjala speculations, the visuddha-sattva is

Vedanta, the sakti-cult in Mahayana and other allied systems, and the kundalini in the sakta tantras, all speak of the necessity of the awakening of sakti in Rasa enjoyment.

The Sakta Tantras equally emphasize how sakti lies at the roots of perfect enjoyment. This Samata is to be achieved through a harmonious blending or union of opposites. Perfect balance is reached in the Sahasrasara. The Sahasrasara "well-concealed and attainable only with great effort, is that subtle "void" (sunya) which is the chief root of liberation" (Sat-cakra-nirupanam. V. 42). In Parama Siva are united two forms of Bliss (V. 42)—namely Rasa or Paramananda Rasa (that is the bliss of Moksha) and Virasa (or the bliss which is the product of the union of Siva and Sakti). It is from this latter union, there arise the universe, and the nectar which floods the lesser world (क्षुद्रब्रह्माण्ड) or the body. The ascetic (Yati) of pure mind is instructed in the knowledge, by which he realises the unity of Jivatman and Paramatman" (V. 43). It is "that most excellent of men who has controlled his mind"—that is, concentrated the inner faculties (Antahkarana) or the Sahasrasara, and has known it—who is freed from rebirth;, and thus attains Moksha (V. 45). He becomes Jivanmukta, remaining only so long in the body as is necessary to work out the karma, the activity of which has already commenced just as a revolving wheel will yet run a little time after the cause of its revolution has ceased (V. 47). Rasa-realisation begins at the moment, when the cause of revolution has ceased to operate. Rasa-enjoyment is of one, who is jivanmukta, or yuganaddha, or Samarasya ; it is of one who has found the reality of both bhoga and apavarga, of abhijna and vimarsa, of prajna and upaya. The full implications of how this purification is to be arrived at, are to be discussed in Chapters IX andX.

Everywhere in Samkhya Patanjala, Vedanta, Pancaratra, Abhidhamma Samgraha, Saiva and Sakta branches of Indian philosophy, the attainment of a balance of opposite tendencies, leading to Samata, is the first step necessary for the purification of soul, or visuddha-sattva. The Vyasa-bhasya looks at God Himself as a purification par excellence

प्रकृष्टसत्त्वोपादानादीश्वरस्य शाश्वतिक उत्कर्षः (I. 24).

In Sadhana-pada, 52, the Vyasa-bhasya writes that the buddhi-sattva is all pervasive, all revealing. Vices like the avidya, and mental aberrations like attachment or avoidance cloud the infinite capacity and expressiveness of soul. When

the Yogin is an adept at pranayama, then all inhibitions like avidya are broken down. The mind with all its powers and faculties and expressiveness—all results of a purificatory process—comes into play.

The concept of Visuddha-sattva beginning with Samkhya Patanjala, has deeply influenced Bharata's Rasa-speculations. Later Alamkarikas returned to this concept again and again. This is the common ground on which met the speculations of Samkhya-Patanjala, Vedanta, Pancaratra, Saiva and Sakta branches of Indian philosophy. The analyses of Mahayana and Hinayana also contributed to the evolution of this concept in Indian aesthetics. As late as eighteenth century, Kavi Karnapura reiterates Bharata's standpoint that Rasa enjoyment is of one, who is visuddha-sattva. In Alamkara-Kaustabha 5.63, Karnapura writes,

आस्वादांकुरकन्दोऽस्ति धर्मः कश्चन चेतसः।
रजस्तमोभ्यां हीनस्य शुद्धसत्त्वतया सतः॥
स स्थायी कथ्यते विष्मैर्विभावस्य पृथक्तया।
पृथग्विधत्वं यात्येष सामाजिकतया सत्यम्॥ (145)

It appears from the foregoing discussion of the essence of aesthetic enjoyment, that it is very different from worldly enjoyment, which is always characterised by hankering and a lack of sufficiency (vide Ch. IX). Enjoyment in daily life is always touched with sorrows and is sometimes clouded with stupor. The soul being impure, takes in whatever it may come across ; but these ahara or vibhava do not contribute to detached aesthetic experience. Ahara on the plane of reality is for the satisfaction of our gross impure self. It is attended with sorrows and distress. Ahara in the form of vibhava in the world of art, undergoes a transformation and a change. These are then the ahara of the visuddha sattva. The vibhavas themselves help the impure Sattva to attain this stage of purification. When once this state of purification has been reached, there is no bar or hindrance to Rasa-enjoyment. Rasa-enjoyment is thus only the privilege of Visuddha-sattva, a concept which has dominated Indian thought for more than two thousand years.

IV

The concept of purification was not peculiar to Hindu or Buddhist thought ; it also played a very important part

in the evolution of thought in the middle east, as also in Greece. Aristotle's use of the word Katharsis in the Poetics has to be read against the background of Greek religious thought, as also against the different branches of Greek philosophy. In the tenth book of the Republic, when Plato had completed his final burning denunciation of Poetry, the false Siren, the imitator of things which themselves are shadows, the ally of all that is low and weak in the soul (θυμος and επιθυμια) against that which is high and strong (λογιστικον) who makes us feed the things we ought to starve, and serve the things we ought to rule, he ends with a touch of compunction: "We will give her champions, not poets themselves, but poet-lovers, an opportunity to make her defence in plain prose, and show that she is not only sweet—as we well know—but also helpful to society, and the life of man, and we will listen in a kindly spirit". Plato fears that the naturally impure and turbid soul of the spectator, with an excess of anger and desire, would be made even more so by the representation of those emotions in tragedy. In the Republic 608a, Plato is deeply concerned for the future of his ideal city. "This poetry is not to be taken seriously, as though it were a solemn performance which had to do with truth, but that he who hears it, is to keep watch on it, fearful for the city in his soul . . . . For much is at stake, my dear Glaucon, more than people think, in a man's becoming good or bad; and therefore he must not be seduced by honour or money, or any office, or even by poetry, to dare to neglect justice, and the rest of virtue".

Plato was afraid that tragedy by feeding and watering the passions, which ought to be starved, was undermining reason (606a), and uprooting justice (608a). Justice had for Plato not merely the idea of what is right and proper. It had for Plato also the idea of a perfect synthesis between all the discordant elements of the soul. Man is the end of nature, and the Idea the end of man. Plato, like Antisthenes and the Cynics, finds the highest good, not in pleasure (which is always touched with anger and desire), but in man's most perfest likeness to God. Now, since God is the good or absolute Justice, we can resemble him only in justice. It is impossible, says Plato (Theaetus. 176) that evils should pass away (for there must always remain something which is antagonistic to

good). Having no place among the gods in heaven, of necessity they hover around the mortal nature and this earthly sphere. Plato says we ought to fly away from earth to heaven as quickly as we can, and to fly away is to become like God, as far as this is possible. Now God is never in any way unrighteous ; he is perfect righteousness ; and he of us who is the most righteous, is most like him (Republic. 613). Justice is the fundamental virtue, the mother of the virtues belonging to each of the three souls. For the intelligence (=λογος), it consists in the correctness of thought (=σοφια) ; for the will (=θυμος), in courage (=ανδρια) ; for the sensibility or appetite (επιθυμετικον) temperance (σωροσυνη). Wisdom is the justice of the mind, courage the justice of the heart ; temperance the justice of the senses. Piety is justice in our relation with the Deity ; it is synonymous with justice in general.

Man must be educated in order to attain justice, and through it to become like God. He can never realise this virtue in isolation. Justice, or the final goal of things, is realised only in the collective man or in the State. Plato's ideal state, like the individual, embraces three parts or separate classes : (1) the philosophers, who constitute the legislative and executive powers, the intelligence and the head of the State, or the ruling class ; (2) the warriors, who are the heart of the State, (3) the merchants, artisans, agriculturists, and slaves, or the servant class ; who correspond to the sensual soul, which is restricted to the lower parts of the human body. Wisdom belongs to the ruling class ; courage to the military class ; obedience to the two higher class, who think and fight for them, belongs to the labouring, commercial and serving classes. In order that the collective man or the State may form a real unity or an individual on the large scale, particular interests must be merged in the general interest, the family must be absorbed in the state, the individual must cease to be a proprietor.

Plato has discussed the concept of harmony among the opposites and even conflicting elements in the Symposium. In the Symposium, Eryximachus deals with the harmonious blending of different humours in man's constitution, in the course of the seasons, etc. in order to show that the same principle of order and balance manifests itself in the human body as well as in inanimate objects. Everywhere the blend-

ing of different elements leads to disorder or evil, if it violates proportion ; this is vulgar love as opposed to perfect love. "The best physician is one who is able to separate fair love from foul, or to convert one into the other ; and if he is a skilful practitioner, he knows how to eradicate and how to implement love whichever is required, and he can reconcile the most hostile elements in the constitution and make them friends. Now the most hostile are the most opposite, such as hot and cold, moist and dry, bitter and sweet, and the like. And my ancestor, Asclepius, knowing how to implant friendship and accord in these elements, was the creator of our art . . . . . The course of the seasons is also full of both principles, and when, as I was saying, the elements of hot and cold, moist and dry, attain the harmonious love of one another and blend in temperance and harmony, they bring to man, animals and vegetables, health and wealth, and do them no harm, whereas the wantonness and overbearingness of the other love affecting the seasons, is a great injurer and destroyer, and is the source of Pestilence".

Reality according to Plato, does not belong to objects of sense (or phenomena), but to the Ideas or types which these objects reproduce, and which are perceived by reason (or noumena). The phenomenon is real only in so far as it partakes of the ideal type of which it is a copy. The highest idea, which is to the world of invisible realities what the sun is to the phenomenal universe, is the Good or absolute Goodness, the first and final cause of all beings, and consequently superior and anterior to being itself, which it creates by natural radiation.

This ontology may be defined as the monism of the good. The good is the universal principle. The Good, the True and the Beautiful are different aspects of the same reality. Plato regards the phenomenon as changing, the law as stable and therefore more real than the particulars. The mistake does not lie in exalting the universal over the particular ; it consists in separating the former from the latter metaphysically, and in making a transcendent entity of the genus or type ; it does not consist in exalting nous over perception, but in making two separate and even incompatible principles of them. In themselves, the type and the individual which realises it, the law and the phenomenon which is application, are but one and the same reality, considered from different points of view ; observation and

reasoning are merely two stages of one and the same method. The universal must be derived from the particular, because it cannot be found anywhere else. Plato failed to escape the illusion that the idea is something separate, real and transcendent. He falls into the error of the separatistic conception.

Plato tries to get over the difficulty by his doctrine of participation. The Platonic doctrine of participation is strikingly similar to the standpoint of Saiva philosophy. Matter, according to Plotinus, is formless, incorporeal and chaotic. Reason cannot comprehend it, except as indefiniteness. It can have no magnitude or bulk. "It is, however, a void bulk . . . . . The indefiniteness of it, likewise, is a bulk of this kind". Into this "void bulk", which according to ordinary imagery, would be the crevices or fissures in a solid object, the so-called rays of beauty fit themselves, and these then irradiate, beautify or rationalise matter by combining its parts into a complete whole. "It is by participation of species that we call every sensible object beautiful . . . . . Whatever is entirely remote from this immortal source is perfectly base and deformed. And such is matter, which by its nature is ever averse from the supervening irradiations of forms. Whenever, therefore, form accedes, it conciliates in amicable unity the parts which are about to compose a whole; for being itself one, it is not wonderful that the subject of its power should tend to unity, as far as the nature of a compound will admit. Hence beauty is established in multitude when the many is reduced into one". (An Essay on the Beautiful—Plotinus).

The undiversified pulsation and glow of the Good, or the Beautiful has its existence in the world of the nous. If such a hypothesis had been pressed, creation would become meaningless. Creation would be the overflowing of the Idea, as it were, and the generation of being, that is, according to Plato, of spiritual being, thought or intelligence, for the being which comes from the Idea must resemble it as the son resembles his mother. Being, in the real and absolute sense of term, and being-mind (thought) are one and the same thing, from this point of view, the difference between Being and being-mind is the same as the difference between Saktiman and Sakti, as analysed in Saiva and Sakta philosophy. A rational explanation of the world would recognise it as a mixture of being and non-being, of spirituality and corporality, of good and evil.

Whence comes this second constitutive element of the phenomena, this non-being? From the Idea? Impossible. The Idea can create nothing but Being, intelligence and goodness. Hence a second principle that is co-eternal with the Idea must have participated in the creation of the world; Plato's monism of Good becomes a dualism of Idea and matter. By coming in contact with the latter, the Idea or rather intelligence its offspring, is polluted, diminished and impoverished.

Intelligence according to Plato, must consider matter as its natural enemy, as the chief cause of its diminution, as the seat and principle of evil; the mind will, of course, desire to be freed, as soon as possible, from the body which holds it in bondage, and from the visible world, which is a prison, a place of correction. The Utopian system of politics, which sacrifices nature to an abstract principle, asceticism, monachism, the horror of matter which is to be found among the Neo-Platonists, the Gnostics, and even Catholics, all these elements are the logical consequences of a conception that makes the Idea a reality.

The transition from Idea to being, from metaphysics to physics, is not easy for Plato. If the Idea is self-sufficient, and if the intelligible world is a system of perfect being, what is the use of a sensible reality, that must of necessity be imperfect, alongside of the Idea? What is the use of a material world that is inevitably doomed to evil? The real world is evidently as great a source of trouble to Plato as it was to Parmenides. It cannot be explained by the Idea alone, but presupposes a second principle, which is no less real than mind: matter; to assume the reality of the sensible world would be to abandon the absolute monism of the Idea; to confess that the Idea constitutes only a part of reality, would be to make concessions to sensualism and materialism. And yet the sensible world exists; it is an undeniable and stubborn fact that has to be explained. Plato finds the key to the answer in the conception of divine goodness; this enables his thought to pass from the ideal to the real (Timaeus, 29e).

Inasmuch as the Idea is the only reality, there is nothing outside of it but non-being. But in so far as it is the highest reality, it is also the highest activity, the being that communicates itself to non-being. Hence, the Idea becomes a creator, a cause, a will, or a plastic principle in reference to non-being; so that non-being in turn becomes

like being, and takes part in the absolute existence of the Idea. The non-being thus becomes the first matter out of which the Idea forms, after its own image, the most perfect, divine and finished visible world possible ; it becomes matter (υλη) as Plato's successors would say. The body is a determinate, limited, qualified and qualifiable thing ; matter considered as such and apart from the forms, which the Idea impresses upon, it is the unlimited itself ; it is devoid of all positive attributes, and cannot therefore be designated by any positive term, since every term determines ; it is the indefinite, the formless, the imperceptible. But though in itself indeterminate, formless and imperceptible, it may, through the plastic action of the Idea, receive all possible forms and determinations ; it may become the mother of all sensible things, the universal recipient. It is not the product of the Idea, the creature of God, for (1) Being cannot produce non-being, and matter is non-being ; (2) Creation is action ; now, all action presupposes an object to be acted upon, or an object which suffers action ; hence the divine activity presupposes matter, and does not create it. Matter is the condition of the creative activity of the Idea, and therefore co-eternal with God. The eternity of matter does not detract from the supreme majesty of the Idea ; the Idea continues to remain the highest being, while the eternal existence of matter is equivalent to eternal non-being.

Matter which corresponds to prakriti in Samkhya, Vimarsa in Pratyabhijna system, is both the condition, sine qua non of the action of the Idea, and its eternal obstruction. It is both the indispensible auxiliary and the irreconciliable foe of the creative idea. It is passive, but its passivity does not consist in absolute non-interference. Its cooperation is resistance. It is formless and unlimited, and therefore opposes and resists the form, limitation and finish which the eternal artist desires to give it ; this resistance manifests itself as inertia, weight, disproportion, ugliness or stupidity. It is non-being or the perpetual negation of being, and consequently opposes and resists everything positive, stable and immutable, and forever destroys the works of God. It is the primary cause of the imperfection of things, of physical and moral evil, as well as of their instability, their consistent change, and of all that is uncertain, perishable and mortal in them.

From the union of the ideal or paternal principle with the material or maternal principle, springs the cosmos, the only son and image of the invisible Divinity, the god that is to be, the visible god, whose relative perfection reminds us of the Father of the Universe, the living animal, that reproduces, as faithfully as it can, the eternal ideal animal. This cosmos has (1) a body governed by necessity ; (2) a rational content, a purpose, or a meaning, a final goal for which it was made, an end to realise, and finally (3) a soul, the mysterious link which unites the contrary principles in the cosmos, and whose function it is to subordinate the material world to the idea, or to subject brutal necessity to reason, to adapt it to the final purpose of the Creator. The Universe cannot be eternal like the creative Idea ; hence God makes it eternal, so far as this is possible ; that is, he creates endless time. The mind of the universe, that is, the purpose revealed in its organisation, or in short, its final cause, is the most perfect possible reproduction of the Idea of the Good. Finally, the soul of the world consists of Number, which subjects chaotic matter to the laws of harmony and proportion (Timaeus 28b, 31c, 34a, 41a, 92b). Number in Plato corresponds to Aristotle's Intelligence, or the sakti in Sāmkhya and Vedantic speculations.

Plato's theory of man is a distinct echo of similar theories held in the Samkhya System. Man according to Plato, is the epitome of the macrocosm ; his soul is endowed with reason, and then incorporated in a body. Everything in this body is arranged according to a fixed plan and for a rational end. The head is the seat of reason, and therefore round ; because this form is the most perfect of all and alone worthy of what is perfect. It is placed at the top of the body in order to direct the entire organism. The body has legs for locomotion, and arms with which to take hold of things. The head corresponds to the Swar-loka in Indian analysis. The breast is the seat of the noble passions ; it is placed beneath the head in order that these passions may be under the rule of reason, but separated from the head by the neck, so as not to be identified with it. Finally, the coarser appetites reside in the abdomen and are separated from the noble passions by the diaphragm. In order to subject them to the rule of reason, and the nobler passions, nature placed in this region the liver, a smooth, bright organ, which resembles a mirror and is intended to reflect the images of thoughts. It is composed of bitter and

sweet substances, by means of the former it restrains the disordered cravings, and discharges the latter when our desires conform to reason ; at certain times it also acquires the power of divination. Finally, there is also a moral reason for the great length of the intestine which is coiled around itself ; this hinders the food from passing through the body too quickly, and consequently keeps the soul from having a constant and immoderate desire for food, a desire which would stiffe in it the love of wisdom and the voice of conscience. In short, the human body is according to Platonism, a house of correction, and education, constructed and organised with a view to the moral perfection of the soul.

The human soul, like the soul of the world from which it emanates, contains immortal elements and mortal elements ; or rather, it combines them ; it is the union of the two, and constitutes, the soul proper and its individuality. The immortality of the intelligent soul follows : (1) from its simplicity, which renders all decomposition impossible ; (2) from the goodness of the Creator, (3) from the fact that it is the very principle of life, and a transition from being into non-being is impossible. The immortality of the intelligent soul is also proved by the philosopher's desire to be freed from the body and its fetters ; and to come into direct communion with the intelligible world ; by the fact that life invariably and universally produces death, and death, a new life ; by the pre-existence of the soul, which is demonstrated by the doctrine of recollection. Immortality is, however, the prerogative of reason. The sensual poet cannot lay claim to it, and the will itself, in so far as it is bound to the organism, has no part in it (Phaedo 61-107).

There are then, ultimately, only two principles of things,—the idea or form which causes them and at which they aim, and the matter of which they are made. The former is essential and the cause proper, the latter is of secondary importance and a mere condition. Since these two principles are the necessary antecedents of all becoming, they cannot have been produced themselves ; for in that case they would have had to exist even prior to being, which is impossible. They necessarily precede all generation, since generation is possible only through them. (Physics. I. 10. 8.) Both Aristotle and Plato regard matter and form as eternal ; only, the Stagirite does not conceive the eternity of matter to mean absolute dualism, and its naturally corollary, the Gnostic view of matter as evil. If matter and Idea are dia-

metrically opposed to each other, as they seem to be in Plato, how can they ever be united, how can they co-operate and produce all things? Things that are diametrically opposed cannot be united. (Metaphysics. XII, 10, 7).

Aristotle's entire system is founded on the trinity of potentiality, movement and actuality (Metaphysics, XII. 5, 6, 10, 21). If matter is to form what capacity is to energy, the germ to the finished organism, then the opposition between the two principles is far from absolute, and all things are both potentiality and actuality, matter and form. Brass is form or energy in relation to the raw mineral, matter or potentiality in relation to the statue. The tree of which a bed is made is form, shape or actuality in relation to the seed from which it grew, formless matter in relation to the bed. The youth is form in relation to the infant, formless matter in relation to the grown man.

Aristotle makes no absolute distinction between the worlds of reality and ideality. Matter is merely unrealised form; it is the potentiality of which form is the actuality. From this mutual relationship arises motion, and with it all natural life, all growth and decay, all change and transformation. But since the two principles of the form and motion stand originally towards one another in a relation of mere antagonism and opposition, this relation itself, or in other words motion, presupposes for form an absolute existence; if it is the cause of all motion, it must itself be unmoved, and precede all that is moved—if not in order of time, at least in the logical order of reality. From the Sum of the forms, which are embodied in matter, therefore must be distinguished primum movens, or God, as pure Form or pure reason whose only object is itself. Since all motions proceed from form, they must all be striving towards a certain definite form as their goal.

The problem of motion raised for Aristotle the metaphysical question of the presence of God. When and how did that vast process of motion and formation begin which at last filled the wide universe with an infinity of shapes? Surely, motion has a source, says Aristotle; and if one is not to plunge drearily into an infinite regress, one must posit a prime mover unmoved, a being incorporeal, changeless, perfect and eternal. God does not create, but he moves the world. "God moves the world as the beloved object moves the lover" (Metaphysics. IX. 7). He is the final cause

of nature, the drive and purpose of things, the form of the world ; the principle of its life, the sum of its vital processes and powers, the inherent goal of its growth, the energizing entelechy of the whole. He is pure energy (Metaphysics. XII. 8) ; the Scholastic Actus Purus—activity per se. The Aristotelian God never does anything ; he has no desires, no will, no purpose ; he is activity so pure that he never acts. He is absolutely perfect ; therefore he cannot desire anything ; therefore he does nothing.

Matter is the beginning of all things ; the Idea (shape or form) is the goal for which it strives ; the form is the perfection or completion. Aristotle, like the rest of Greek philosophers, was firmly convinced that from nothing, nothing can come : ex nihilo nihil. This is also the position of orthodox Indian philosophy : nabhavo vidyate sat. Matter and Idea or form are, therefore, correlative motions. Motion or evolution is the term which mediates between them ; motion is the transition or transformation of the former into the latter. Hence the importance ascribed by Aristotle to the idea of movement (Physics. III. 1 ff). The difference between Plato and Aristotle on the question of movement and change seems to be this. Plato looks at the visible world as the transformation of the Idea. Aristotle on the other hand, looks at the world as the transformation of "matter". So Plato might be looked upon as Brahma-parinamavadin. Both recognise the paramount importance of change or parinama. Parinama or κινησις holds the key to a correct and rational explanation of the universe.

Aristotle looks at change as neither irrational nor uncaused. In all its forms—in substantial change (the process, for example, of which the terminii are birth and death), and also in the less radical alterations of quality, bulk or even spatial position—change passes always to and from a climax ; it is never mere flux but always either ebb or flow, anabolic or catabolic, a doing or an undoing. And it is this tide taken at its height which reveals what the developing thing is. At this climax, the thing is realised (is ενεργια "in a state of actuality") ; then only it possesses its own full nature and excellence, and is at once real and intelligible. This state corresponds to the visuddha-sattva stage in Indian analysis. Before and after the zenith, the thing is only potentially. Its full nature is beyond it ; it is neither fully real nor fully intelligible.

This is matter in evolution, looked at dynamically. But if the thing be arrested at any stage of its continuous development, and a cross-section be taken, it will be found that, looking forward to the "end", the thing is only potentially; looking backward across the course already traversed, it might be said that at least in relation to its previous potential stages, the thing is in actuality. Thus the thing is actualised relatively at any stage, but not completely save at its culmination or end; and according to the direction in which it is looked at, it may be said that it is, or again that it is not. To take a common illustration of Aristotle's, which seemed to him less artificial than perhaps it does to us. Bronze that the sculptor is fashioning is mere potency and promise of the statue to be; but already in bronze, simpler physical elements are actualised.

If we now concentrate solely on the cross-section, we have taken, and analyse the developing thing statically in terms of its composition, we shall find that it is a concrete (=συνολον) of matter (=υλη) and form (=ιδος). Matter and form are in fact the respective static equivalents of potentiality and actuality. They are consequently, like the latter, a pair of terms purely relative to one another. For Aristotle means by matter not a kind of "stuff"—perhaps opposed to mind—but the materials of which a thing is composed. Correspondingly by form—though often in speaking of physical things, he couples it with the term shape,—he means structural principle. Yet in saying that form is structure, it has to be remembered that only so far as the concrete of matter and form is not in possession of its own full nature, so far as it is only potentially, only so far does form appear as a structure imposed upon a matter in some degree alien and indifferent.

The world of reality according to Aristotle is thus very similar to the Samkhya concept of reality. It is with Aristotle a concrete (=συνολον) of matter (=υλη) and form (=ιδος). Matter plays as great a part in the Aristotelian scheme, as non-being in Plato, or prakriti in Samkhya, or Sakti in different branches of Vedanta. But while Plato had been faced with the problem of non-being, which was nothing but evil for him, Aristotle looked at matter as the essential requisite for the fulfilment of Form. Aristotle's dialectic, like Plato's is thus not a linear process from pure

particular to pure universal : its starting point is at once a particular and a confused universal, its conclusion—at least in intention—a universal concrete in essential differentiation. Aristotle's dialectic terminates in the direct intuition of *vous*. In all these, the Greek position is not essentially different from the Indian standpoint.

The opposition between matter and form, between potentiality and actuality is thus universal in the thought of the ancient world. The opposition between daimones and matter is sharp to the point of violence in Empedocles, [fragment 115 (Diels.)] where the preservation of individuality in the metempsychosis is clear. Zeller-Neste rightly insists upon the opposition of matter and soul in Empedocles' System (Philologus. LXXI.), although he attaches the soul in the body too closely to the body itself when he intimates that the soul uses the bodily organs as instruments for perception and cognition. Empedocles was striving to reduce such processes to thorough mechanism ; the soul stands apart from them as consciousness, and its understanding is gained not by cognition but by intuitive faith. Dr. Harold Cherniss of the Institute of Advanced Studies, New Jersey, writes, "An exact parallel to the (Greek cognition) theory which relegates most of the functions commonly called psychical to the mechanism of the body, and still posits individual souls passing through organic (and even inorganic) bodies in a transmigratory system is the Samkhya philosophy of India, according to which, if all bodies were at once abandoned by the souls that are "fettered" to them, the bodily processes including sensation and cognition would still continue, the only difference being there would be no consciousness".

The concept of purification has very deeply dominated the thought of the ancient world. It was in India as also in Greece. It forms the essence of the religious practices of the Hindus, the Buddhists and the Christians. Prof. Tucci in his Introduction to the Sekodessatika (G.O.S.) p. 6-7, notes how the concept of purification has played an important part in the Hebraic-Greek mysticism as also in Roman culture. "The word lustration itself derives from Roman culture. It comprises a number of purificatory rites including holy baths. Such ceremonies were also performed by the Jews, and in the Greek mysteries. Their main aim is purification, which takes place without any active participa-

tion of the person who has to be purified. Other rites, such as the taurobolium and criobolium, seem to belong to quite a different category. The ceremony was preceded by a long period of training, in which the disciple was initiated into a series of mysteries. The soul's way towards redemption was represented in a succession of symbolic figures. The allegoric bull was the main symbol that the disciple met in his spiritual journey. It stood for the unconscious powers of the human being, of which the neophyte had little by little to become aware, until at last he should tame and kill the bull. He had diverted those unconscious powers from their ordinary course, and was ready to grasp them with full mastery and clear consciousness."

From the foregoing discussion, it might have emerged how universal was the concept of purification in the ancient world. It is again the basis of the religious thought of the Middle East. The Greeks in their theology and religious speculations, were always coming back to it. The Patanjala tradition sums up the Indian position at the beginning of the Christian era. It has been already noticed what a rich and continuous line of development of the problem of Visuddha Sattva has there been in the different branches of Samkhya, Abhidhamma, Saiva, Sakta philosophies. Madhva, Ramanuja, Nimbarka and the rich tradition of the Vaisnava faith also contributed in no small measure to the evolution of this concept of Rasa in Indian Alamkara. It is hoped that the proper significance of Bharata's Rasa speculations will be more fully and adequately appreciated, when his speculations are read against the wider background of Indian philosophy. It will then help one understand how the appreciator of a work of art is at once a sumanassa and a preksaka.

CHAPTER VI

Bharata's Indebtedness to his Predecessors.

"So far as the extant literature goes", says Mm. P. V. Kane in his "History of Sanskrit Poetics" (1951, p. 340), "the earliest exponent of this (Rasa) school is the Natya-sastra of Bharata. But it should not be supposed that speculations about Rasa were not put forward before the Natya-sastra . . . . . Many verses called "anuvamsya" and several Arya verses had been composed before the current Natya-sastra took shape, and were incorporated in the extant Natya-sastra". Mm. P. V. Kane is careful to note "that verses headed by these words (anuvamsya) occur mostly in the sixth and seventh chapters, and very rarely in others . . . . . It follows that the verses cited as "anuvamsya" had already been composed, and had been traditionally handed down from father to son, or from teacher to pupil in relation to dramaturgy, and were included in the Natya-sastra. . . . . .they were not the composition of him, who composed the Natya-sastra". (Ibid. p. 17).

Abhinavagupta writing on "atrarya" (vol. I. p. 327-8) says that former teachers had composed and collected together aryas relating to rasas, and matters connected with them from which Bharata took verses, and inserted them at the proper places under different rasas—ta eta hyarya ekapraghattakataya purvarcaryair-laksanatvena pathita. Munina tu sukha-samgrahaya yathasthanam nivesita (vol. I. p. 328). This shows that at least according to Abhinavagupta, the Natya-sastra contains Aryas not composed by Bharata. Mm. P. V. Kane notes further that the Bhavaprakasanam quotes a verse from Vasuki, which is entered in the extant Natya-sastra among five verses introduced with the words "bhavanti catra slokas" or atra slokas in the editions and in mss. (vide Banaras ed. VI. 34-38 ; Kavyamala ed. VI 35-39, and G.O.S. VI. 44-42). But inspite of this very definite statement of Bharata about his indebtedness to earlier writers, and even when such statements have been taken note of by great scholars, like Mm. P. V. Kane,

little attempt has been made to find out the sources from which Bharata might have drawn in his Rasa speculations.*[1]

In this Chapter, the discussion will be confined to finding out who might have influenced the Rasa speculations of Bharata. It is useful to remember the statement of Mm. P. V. Kane that anuvamsya slokas are very frequent in Chs. VI and VII, showing thereby Bharata's great indebtedness to earlier writers in his Rasa speculations. But Mm. Kane's statement that those earlier writers were all writers on dramaturgy is an unnecessary limitation. It was natural for Bharata to turn to whatever sources which might be of help to him. The statement of Mm. P. V. Kane that the Samkhya philosophy had not much influence over alamkara (Ibid. p. 375) is even more astonishing. It has already been noted in Chs. IV and V how deeply Bharata's Rasa-analysis was penetrated by the Samkhya scheme. It shall be noticed further in the present chapter that Bharata's greatest single debt was to Patanjala-Caraka.

I

It must have been noticed in Ch. IV that in the estimation of the present writer Bharata was deeply influenced by Samkhya philosophy, and specially by that branch of it, which is to be traced to Patanjala and the Abhidhamma analysis. In any analysis of the range of Bharata's indebtedness to his predecessors, everyone should take note of Bharata's own statement in Ch. I. 17 (vol. I.G.O.S.), which runs as follows,

jagraha pathyam-rig-vedat samabhya geetameva ca
jajur-vedat-abhinayam rasan-atharvanad-api.

This sloka has been taken as a mere statement of Bharata, attempting to foist on whatever he writes, the authority and sanctity of the Vedas. The following statement in the Abhinava-Bharati vol. 1. p. 14-15, will bear this out. Abhinava writes, ata evabhinayantar-bhutattvepi prithag-upattam. tattrig-vedat-grihitam. tasya tvai-svarya-pradhanasya jagopakaritvat pathyamapi ca trai-svaryepetam. . . . . pathyagata swara-prasangat tadenantaram sama-

[1] Vide Appendix I for a discussion of the dates of Caraka and Bharata.

bhya geetam jagrahetyuktam. . . . . Atharvanaveda tu santika-maranadi-karmasu natasyeva tasyartvejas prastruda-vaisunadyanubhavanam praja-satru-pravritina-vadhana-grahanadina lohito-sneesader-nepathyasya tesu tesu ca karmasu visista-prajatna-purusa-sampadyamana-pastambhatmana sattvasya sambhavat tato-abhinaya-namagrahanam.[146] It should be remembered that Abhinava was separated from Bharata by more than a thousand years, and it appears that by his time, the significance of Bharata's statement that he took over Rasa from the Atharva-veda was entirely lost sight of. So also the significance of Bharata's statement in I. 57 (vol. I. G.O.S.), has been completely ignored. Bharata says that the new Veda, he has created, the Natya-veda is constituted of eight parts. It is useful to remember at this stage that the Ayurveda has been divided into eight branches at a very early age. (Susruta. Sutra. I. 3). It will be noticed presently how Bharata acknowledges his indebtedness to the exponents of not one or two branches of knowledge, but to all eight.

Susruta in Sutra-sthanam. I. 3, speaks of how Ayurveda is a part of Atharva-veda. "Iha khalvayurvedo nama jadupangam-atharva-vedasya." Caraka in Sutra. 30. 8, also refers to Ayurveda as a part of Atharva-veda. Factually speaking, there is much in the Atharva-veda, which was later developed in different directions in the Ayurveda. Caraka holds the Atharva-veda in great respect. The discussion of hrdaya, kloma, kophoda (lungs), vrikka (kidneys), the two gavenee (ureters), plasi or vasti (bladder), aleekska or agnasaya (pancreas), jakrit (liver), and many more organs, has been carefully made in the Atharva-veda. The theory of tridosa tattva, and the analytic discussion of the five vayus (see also Ch. VII) are also present in it. Mm. Gananath Sen in his "Ayurveda-parichaya" sees much of the discussion of ayurveda anticipated in the Atharvaveda. Dr. S. N. Das Gupta in "History of Indian Philosophy" vol. II. pp. 273-300, (Cambridge. 1932) also discusses the intimate relationship of Ayurveda with Atharva-veda. The Atharva-veda deals with the treatment of diseases (cikitsa) in advising the propitiatory rites (swastyayana), offerings (bali), auspicious oblations (mangala-homa), penances (niyama), purificatory rites (prayas-citta), fasting (upasana) and incantations (mantra) (Caraka. Sutra. 30. 9). Cakrapani in commenting on this, says that since it is advised that physicians should be attached to the Atharva-veda, it comes

to this, that the Atharva-veda becomes the Ayurveda. The Atharva-veda, no doubt, deals with different kinds of subjects, so Ayurveda is to be considered as being only a part of the Atharva-veda. (atharva-vedaikadesa eva ayurveda). Viewed in the light of Cakrapani's interpretation, it seems that the school of medical teaching to which Caraka belonged was most intimately connected with the Atharva-veda. This is further corroborated by a comparison of the system of bones found in the Caraka-samhita and that of the Atharva-veda. Susruta himself remarks that while he considers the number of bones in the human body to be three hundred, the adherents of the vedas hold them to be three hundred and sixty ; and this is exactly the number counted by Caraka."

In p. 279. Dr. Das Gupta quotes with approval the following passage from Dr. Hoernle's "Studies in the Medicine of Ancient India" p. 113. "A really important circumstance is that the Atharvic system shares with the Charakyian, and one of the most striking points in which the latter differs from the system of Susruta, namely the assumption of a central facial bone in the structure of the skull. It may be added that the Atharvic term pratistha for the base of the long bones obviously agrees with the Charakyian term adhisthana, and widely differs from the Susrutian Kurca".

Every student of Indian drama knows that the dramatist was expected to worship Indra before the beginning of a play. This took the shape of jarjara puja. The historical origin of this jarjara puja has been discussed by Bharata in Ch. I. There have been attempts from time to time to associate the origin of Sanskrit drama with primitive religious rites. The older theory traces the origin definitely to the Vedic religious performances. "The lack of accurate data precludes our knowing much about the origin of the drama in India, but it is probable that it had its beginning in a combination of these hymns in a dramatic and in the religious dances" (Bibliography of Sanskrit Drama : Columbia University, Indo-Iranian Studies III. Intr. p. 1). Prof. Keith suggests a modified version of the above theory. When we leave out of account the enigmatic dialogues of the Rgveda, we can see that the Vedic ritual contained within itself the germs of drama, as is the case with practically every form of primitive worship. The ritual did not consist merely of the singing of songs or recitations in honour to the Gods ; it involved a complex round of cere-

monies in some of which there was undoubtedly present the element of dramatic representation" (Sanskrit Drama. p. 23). "On the contrary, there is every reason to believe that it was through the use of the epic recitations that the latent possibilities of drama were evolved and literary form created" (Ibid. p. 27). "On these views, the writer concludes that Sanskrit drama originated with the Krsna legend during the second century B.C." (Ibid. p. 45).

But it appears to the present writer that the above statements can neither be refuted, nor again be substantiated. If on the other hand, one is to proceed with the materials available in the Natya-sastra, it seems that the origin of drama should better be associated with the fertility rites of the ancient world. It seems to him that the jarjara-puja and the invocation of Indra are the surviving fragments of an ancient form of fertility cult. Bharata in the first chapter of the Natya-sastra, discusses the cult of Indra-puja. In I. 46 (Banaras ed.), Bharata writes, asakya purusai sadhu projaktam stri-janadrite, and in the following slokas, Bharata discusses in detail how the Lord created lovely ladies to play the female roles. Bharata writes,

manju-kesim sukeseem ca misra-keseem su-locanam.
saudamineem devadattam devasenam manoramam.
sudateem sundareem caiva vidagdham vividham tatha.
sumalam santatim caiva sunandam sumukheem tatha
magadhim-arjuneem caiva saralam keralandhateem
mandam supustamalam ca kalabham caiva nirmame[147]

This seems to be a distinct echo of Caraka's analysis of Vajee-karana in Cikitsa-sthanam. II. 2-5. Caraka speaks of the great importance of the wife in restoring the vitality of the male,

putrasya-yatanam hyetat-gunascaite sutra-sraya
vajee-karanam-agryamaca ksetram stree ja praharsini
-ista hyekaikesa-apyartha param priti-kara smrita
kim puna stree-sarire je samghatena vyavasthita.
samghato hecindriyarthanam streesu nanyatra vidyate
stra-srayo heendriyartho ya so preetijanodhika.—3
streesu preetir-visesena streesva-patyam pratistitam
dharmarthau streesu lakshmisca streesu loka
pratistita. 4[148]

Bharata's repeated references to beautiful ladies could have but one purpose ; it was to emphasize the role of beautiful ladies in stimulating men.

This is not the end of the story. It has already been

noticed how the fertility rites perhaps stimulated the growth of ancient Indian drama. Similar forces were also at work in other countries of the world. Dr. Thorkild Jacobson writing on the fertility cult of ancient Mesopotamia, says, "Around the end of the third millennium, the city of Isia, which was the ruling city in Southern Mesopotamia, celebrated yearly the marriage of the goddess Inanna to the god Dummuzi or Tammuz. . . . . Since the goddess is an incarnation of the fertility of nature, and her husband, the shepherd-god Dummuzi, incarnates the creative powers of spring, it is understandable that this annual union of god and goddess signifies and is the reawakening of nature in spring. In the marriage of these deities, the fertility and the creative powers of nature themselves become manifest. The Babylonians, says Prof. Frankfurt of the University of Chicago, "worshipped the generative force in nature in several forms ; its manifestation in the beneficial rains and thunderstorms was visualised as a lion-headed bird. Seen in the fertility of the earth, it became a snake. Yet in statues, prayers and cult acts, it was represented as a god in human shape." The snake as symbolising the fertility of earth, is highly significant in the present analysis. It may be noted that the serpent cult, symbolising the generative power in nature, was also present in ancient Greek thought. Dr. Garrison in his "History of Medicine" p. 80, fig. C, shows votive tablet to Zeus Meilichios (fourth century B.C.) in Berlin Museum. Ovid in Metamorphosis XV. 626-744, and Pliny xxix. 22, describe how the cult of Aesculapius was transplanted from Epidarius to Rome in the form of a huge serpent. The serpent usually symbolises the healing power of medicine, and earth's fertility.

The association of the concept of fertility with serpents was to colour deeply Indian Rasa speculations. It shall be noticed in Ch. X how tihs concept in the form of male-female relationship, has dominated the outlook of Bharata. It appears further that jarjara puja was possibly more directly associated with the concept of vajeekarana-tantra. Of the rich literature on this branch of medicine, there are only a few surviving fragments. Agastya has been called one of the propounders of this branch of medicine. Vangasena says that his work is based on that of Agastya. It is important to remember that Bharata in Ch. 36 sloka. 1 (Banaras ed.) refers to Agastya as one of the sages, who taught him the arts. This along with the discussion of

jarjara-puja, probably indicate Bharata's indebtedness to this branch of ayurveda.

Vajeekarana is but one of the eight branches of ayurveda. It appears that Bharata must have been aware of all eight brances. There are ample indications in the text of the Natya-sastra to substantiate this statement. The eight branches of ayurveda are (1) salya-tantra, (2) salakya-tantra, (3) vajeekarana tantra, (4) rasayana-tantra, (5) agad tantra, (6) bhuta-vidya tantra, (7) kaya-cikitsa and (8) kaumara-bhritya. Of these, vajeekarana-tantra, rasayana tantra, agad-tantra, bhuta-vidya tantra and kaya-cikitsa come up for detailed discussion by Bharata, though it should be noticed salya-tantra, salakya-tantra and even kaumara-bhritya do not pass unnoticed. Salya-tantra has often been called Bhaluki-tantra, being associated with the name of one, Bhaluki. Mm. Gananath Sen holds that Bhaluki-tantra is one of the basic writings on this branch of study (Ayurveda-parichaya—Viswabharati Univ. p. 32). It might be pointed out that Bharata refers to one Bhaluka (G.O.S. Vol. 1. p. 18) (footnote) as his teacher.

In Salakya-tantra, there were several authors of repute. Dallana refers to Kam Kayana-tantra, Gargya and Galava-tantra, as also to Satyaki-tantra. Caraka in Sutra-sthanam I. 3, has referred to Galava as one of his teachers. In G.O.S. Vol. I. p. 25-26, Bharata refers to chedya-bhedya, immediately after speaking of natya-veda as astanga-pada-samyukta. It appears that Bharata had in mind the salya and the salakya divisions of the Ayurveda.

The next five divisions of the Ayurveda have been more directly associated with the Rasa-speculations of Bharata. It has already been noticed how Agastya the teacher of Vajeekarana-tantra, was one of the preceptors of Bharata. So also is Vasistha, the teacher of Rasayana-tantra, the acknowledged master of Bharata. The Natya-sastra refers to Vasistha in Ch. 36. 1 (Banaras ed.). The Rasa-ratnakara of Nagarjuna mentions Vasistha as one of the teachers of Rasayana.

The Agad-tantra, or the therapy of poison seems to have deeply influenced Bharata. The teachers in this branch of medicine are Kasyapa, Usanas, and Sanaka. Bharata refers to both Kasyapa and Usana in Ch. 36. 2 (Banaras ed.), among his teachers. Caraka also refers to these two sages as assembled in the great conference of physicians in Sutra-sthanam. 1. 3.

But the extent of Bharata's indebtedness to agad-tantra is more pervasive and deep-rooted than what appears at first sight. It will be seen in Ch. VIII that the vyabhichari-bhava, abhighataja, describing symptoms of poisoning, has been taken over, word for word, from the Cikitsa-sthanam of Caraka, and Kalpasthanam of Susruta. It is interesting to note that Bharata repeats his analysis of poisoning in Ch. 26. sl. 99-102 (Banaras ed.). Bharata was consciously drawing upon the analyses of poisoning in the medical treaties of Kasyapa and Usanas, as handed down to Caraka and Susruta. There is more reason than one in believing that Bharata was directly indebted to Caraka and Susruta, than to those earlier writers, whom Bharata knows only by name. It is sufficient to note here that Bharata was deeply indebted to this fifth branch of the Ayurvedic medicine.

Bharata was similarly aware of the sixth branch of study, the bhuta-vidya-tantra. The bhuta-vidya has been discussed in Caraka under Unmada-cikitsadhya (Cikitsa-sthanam 9), in Susruta under Amanusa-pratisedhadhya adhya (Uttara-tantra. 4/5). Susruta and Vagbhata have discussed bhuta-vidya separately, but Caraka looks upon bhuta-vidya as a part of unmada-cikitsa. Caraka not only includes bhuta-vidya as a branch of unmada-cikitsa, but with him, the treatment of vata-vyadhi and the curing of a man "possessed" with ghosts, is more or less the same. It appears that mental derangement was looked upon as the effect produced by ghosts, getting possession of the deranged man. A mad man often behaves like one, who is possessed.*[1]

It will be noticed in the discussion of the vyabhichari-bhava, apasmara in Ch. VIII that Bharata was keenly aware of this branch of Ayurveda. Bharata, for instance, accurately reproduces the symptoms of vataja apasmara. In the discussion of apasmara in pp. 91-2 (Banaras ed.), Bharata repeatedly refers to deva, yaksa, raksasa, pisaca, and bhuta as bringing about apasmara. It should be remembered that deva, pisacha, yaksa, raksa and bhuta also bring about agantu unmada in Caraka. (Cikitsa. 9. 11-12.)

It should be noted that though bhuta-vidya-tantra was once a very important part of Ayurveda, not a single text

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[1] An interesting parallel to bhuta-vidya in Indian Ayurveda is to be met in Greek religious practices, and its bearing on aesthetic theories. Vide Re-examination of the Doctrine of Katharsis in Aristotle's Poetics— Sen (Viswabharati Quarterly. 1959).

has survived. Even the names of the exponents of this branch of Ayurveda, are buried in oblivion. It is quite possible that some of the unidentified teachers of Bharata, cited in chapters 1 and 36, might have been exponents of bhuta-vidya tantra.

Bharata's indebtedness to the seventh branch of study, namely the kaya-cikitsa seems to have been the most extensive. As in other branches of the Ayurveda only a few texts in kaya-cikitsa have survived. This school is represented by Atreya, and his disciples. The Agnivesa-samhita is the work of Agnivesa, the disciple of Atreya. Caraka-samhita carries on the tradition of the Agnivesa-samhita. Atreya, Agnivesa and Caraka belong to the same tradition. Of the six disciples of Agnivesa (Caraka Sutra. I. 10), Bharata refers only to Atreya, though other writers on Kaya-cikitsa are referred to by Bharata. These are Viswamitra (Banaras ed. 36. 2), the author of Viswamitra-Samhita, referred to by Cakrapani in his commentaries on Caraka and Susruta and Gautama (Banaras ed. 36. 1), referred to in the commentaries on Susruta.

The part played by Atreya in the propagation of Ayurveda, must not be minimised. It should be remembered that the science of medicine first made its appearance in the heart of the Lord, Brahma. He taught the art to Daksha Prajapati ; and from him the science passed to the Aswini brothers. Lord Indra was their student. He lived on the other side of the Himalayas. The sages met in a conference to find out ways and means of how to combat and control diseases. They sent Bharadwaja to Indra to help them with the art of medicine. Bharadwaja had taught Atreya the art, who in his turn transmitted the knowledge to his six disciples. It is interesting to note that Bharata refers to both Atreya (I. 3 as also XXXVI. 1. Banaras ed.), and Bharadwaja (XXXVI. 3. Banaras ed.), among his teachers. It has already been noticed that Indra who taught Bharadwaja the art of medicine, plays a great part in the evolution of drama. The first glimmerings of drama are associated with Indra-dwaja. It has already been suggested that Indra-puja, or jarjara puja might have evolved out of the fertility cult of this ancient land.

Bharata further refers to Ambastha as one among his teachers in Ch. I. 26 (Vol. I. G.O.S.) Just after it, he also refers to Agni-sikha, which appears to be a mis-reading of Agni-vesa. It need not be emphasized that Ambastha is a

clan of physicians, mentioned in the Manu-Samhita. All these indicate the range of Bharata's indebtedness to this particular branch of Ayurveda. In Sec. III, it will be noticed how deeply were Bharata's Rasa-speculations influenced by writers on Kaya-cikitsa, specially by Patanjala-Caraka.

It is to be expected that a writer on Alamkara, like Bharata, should have little to do with the last branch of the Ayurveda, namely the kaumara-vritya. This branch of medicine is also of great antiquity in India. The Buddhist Jatakas refer to Jivaka as Jivaka Kaumara-vaccha. Dallana in his commentary on Susruta's Uttara-tantra, refers to Jivaka, Parvataka and Bandhaka as some of the great gynaecologists of the time. Srikantha-datta, the disciple of Vijaya Raksita, wrote a commentary on Madhava Nidana from Prameha-nidana onwards. Srikantha refers to Hiranyaksya-tantra as a standard work of gynaecology. It is of great interest to note that Caraka in Sutra I. 3, and Sutra 26. 2, refers to Hiranaksya as present in the conference. What is even more important is that Bharata in Ch. I. 33 (Banaras ed.) refers to Hiranyaksya, as one of the teachers, assembled in the great meeting.

II

Bharata with his omnivorous mind and infinite inquisitiveness, seems to have drawn upon all eight branches of the Ayurveda. It is difficult to ascertain with precision the extent of his borrowings, specially because many of the works on which Bharata drew, are lost to-day. It has already been seen how not a single work on Bhuta-vidya-tantra has survived. A study of the names of the sages cited in Caraka and Bharata, would go a long way to establish that Bharata must have had access to these eight branches of the Ayurveda.

In Chapter I. slokas 26-39 (Banaras ed.), Sandilya, Kohala and Dantila are the first four among the one hundred sons or pupils whom Bharata is said to have instructed. In the last chapter (36.63) in a prophetic vein it is stated that Kohala will treat of all matters left out in the Natya-sastra, in a later or additional treatise and again, in 36.71, it is said that the Natya-sastra was practised by Kohala, Vatsya, Sandilya and Dhurtila. "It appears", says Mm. P. V. Kane, "That Kohala's work influenced the redactors

of the Natya-sastra. The Abhinava-Bharati very frequently mentions Kohala and in some places, regards him as coeval with Bharata." The Rasarnava-Sudhakara (I. 50-52) of Singabhupala mentions Bharata, Sandilya, Kohala, Dattila and Matanga as authors of works on Natya.

It is to be noted that Sandilya, Kohala, Dattila and Matanga are the followers of Bharata, (bharata-putra), and not his teachers. They being the followers of Bharata, no question of Bharata being indebted to them arises. Scholars and critics have been ingenious in finding out who these Kohala, Dattila and Matanga might have been. (Mm. Kane "Fragments from Kohala"; Prof. Bhattacharji—Popular Elements in Sanskrit Drama—Proceeding of All-India Oriental Conference; Dr. Raghavan—Writers mentioned in the Abhinava-Bharati). But there has been no attempt uptil now to find out the sources to which Bharata might have been indebted. This means that in the discussion of Bharata's literary ancestry while Ch. 1, describing Bharata's descendants, has all along been consulted, no note has been taken of Ch. 36, which gives the names of Bharata's predecessors. In Ch. 36. 1-5 (Banaras ed.), Bharata writes,

1 2 3 4 5
Atreyo-tha Vasistasca Pulastya Pulaka Kratu
6 7 8 9
Angira Gautamo- Gastya Manu-rayu-statharuvan
10 11
Viswamitra Sthula-Siva Sam-varta prati-mardana
12 13 14 15 16 17
Usana Vrihaspatir - Vatsyas - Cyavana Kasyapa druba
18 19 20 21
Durbasa jamadagnisca markandeyo-tha Galaba
22 23 24
Bharadwajo-tha Raibhyasca Valmikir - bhagavans - tatha
25 26 27 28 29
Sthulaksya Samkulaksyasca Kanvo medhatitha Kusa
30 31 32 33
Narada parvatascaiva Su-sarma Caika-dhvaninam
34 35 36 37
Nistyutir - bhavano dhaumya satanando Krita-varama
38 39
Jamadagnyostatha Ramo jamadagnisca Vamana.

These are the teachers of Bharata, who taught Bharata in the various arts, which went into the making of the Natya-sastra. It is practically impossible to find the names of those teachers, who preached the theory of Rasa. Caraka in Sutra-sthanam. I. 3, gives the names of the sages, who came to India. These are,

6 19 2 16
Angira Jamadagnisca Vasista Kasyapa Bhrigu
1 7 3
Atreya Gautama Samkhya Pulastya Narado-Sita
8 20
Agastyo Yamadevasca Markandeya - svalayanan
1 22
Parikhsir - bhiksu - ratreya Bharadwaja Kapistala
10
Viswamitra aswarathyau Ca Bhargava scyarano-bhijit
21
Gargya Sandilya - Kaundilyak Vakshir - devala - galavau
20
Samkrityo vaijabapisca Kusiko vadarayana
Vadisa saraloma ca kapya katyanabubhan.
36 16
Kamkayana Kaikesau dhaumyo marichi kasyapau
Sarkaraksya Hiranaksya lokaksa paingi-revaca
Saunaka Sakuncyasca maitreyo maimatayani
Vaikhanasa Valakhilyastatha Canye maharsaya.

It appears that Kapistala appearing in 1.4 in Caraka's enumeration, should be read as Kapinjala, which is the alternative reading in this case. The name Kapinjala occurs in Bharata's enumeration of Bharata-putra, in Banaras edition, Ch. 1. 28. But before discussing the list of Bharata-putra, it is important to note that as many as nine sages, enumerated by Caraka, occur in Bharata's list. Two or three names, occurring in Bharata's enumeration, have obvious reference to teachers in other branches of Ayurveda. Particular mention might be made of Usana in Bharata. 36. 3a (Banaras ed.), who appears to be a teacher on Agad-tantra. Bharata also refers to Galaba in 36.3b. As already noticed, this Galaba was a teacher in Salya tantra. Sandilya has been referred to be Caraka in Sutra I.3j. So out of thirty-nine names, referred to by Bharata as his teachers, twenty-one could be traced to one single enumeration by Caraka.

A few are mythical names of stars, while Bharata's reference to Vrihaspati and Vatsya (yana) and Kama-sutra (24.142) and Kama-tantra (24.213) may well provide the clue to Bharata's analysis of the ten stages of Kama in 24.159-163 (Banaras ed.).

Mm. P. V. Kane refers to the following names, whom the Natya-sastra mentions. "The Natya-sastra mentions Viswa-karma on architecture and house-building 2.7 ; 2.12), a Purana (14.46), Purvacaryas (15.22 on Sabda-laksana), Kama-sutra (24.142) and Kama-tantra (24.213 and else where), Vrihaspati (34.79 on artha-sastra), Narada (32.1 on Dhruba and 32.484 on Gandharba), Tandu (4.17 on anga-hara), Pasupata (in 13.85), Sabara, Abhira and Dravida (in 18.36), Sakra (18.40)". But while all these are exponents of different arts, Mm. P. V. Kane is completely silent on what might have been the source of Bharata's Rasa speculations.

Mm. P. V. Kane also takes little note of Bharata's reference to Pancasikha (G.O.S. Vol. I. 1.37), Varsaganya (G.O.S. Vol. II. x. 73, 74, 82) and Asita-Devala (G.O,S, Vol. I. 1.36). All these are the exponents of Samkhya system, though there are differences between them. It appears that Bharata was equally indebted to the Varsaganya school of Samkhya, as also to that of Pancha-sikha. This is important, because the Vyasa Bhasya of the Yoga-sutra follows closely the Varsaganya school of Samkhya and specially that of Vindhyavasin. This can be noticed from the fact that the author of the Bhasya in support of his statements, occasionally quotes fragments from the works of Varsaganya and his followers. Bharata who refers to Varsaganya by name, must have been aware of his philosophical position, and he seems to follow that particular branch of the Samkhya, represented by Varsaganya, Asita-Devala and Patanjali.

Bharata refers to all these three among his teachers. They seem to have influenced Bharata in different ways. The Varsaganya school of Samkhya along with Vindhya-vasin holds that everything is experienced in the mind (sarvartho-palabdhi, manasi Vindhyavasina. Yukti-dipika. p. 108), and not in the buddhi, as other teachers of Samkhya hold. A similar view is also hinted in the expression "ekadasam manas sarvartham" in the Yoga-bhasya (ii.19). It has already been noticed in Chs. IV and V, that the key to Bharata's Rasa-sutra lies in the expression, sumanassa preksaka, emphasizing thereby the role of

manas in Rasa-realisation. It was most appropriate on the part of Bharata, being a disciple of Varsaganya, to emphasize the role of manas in aesthetic appreciation.

Bharata's reference to Panca-sikha seems to have been prompted by his very great indebtedness to Patanjali-Caraka. Dr. Das Gupta in his "History of Indian Philosophy" (1922), Vol. I. p. 216-7 says that "the account of Samkhya (in Caraka) agrees with the system of Samkhya propounded by Panca-sikha (who is said to be the direct pupil of Asuri, the pupil of Kapila, the founder of the system) in the Mahabharata. XII. 219 . . . . . From what little he says it may be supposed that the system of Samkhya, he sketches is the same as that of Caraka. Panca-sikha speaks of the ultimate truth as being avyakta (a term applied in all Samkhya literature to prakriti) in the state of purusa (purusavasthamavyaktam). If man is the product of a mere combination of the different elements, then one may assume that all ceases with death. Caraka in answer to such an objection, introduces the existence of a self as the postulate of all our duties and sense of moral responsibility. The same discussion occurs in Panca-sikha also, and the proofs of the existence of the self are also the same. Like Caraka again, Pancasikha also says that all consciousness is due to the conditions of the conglomeration of our physical body and mind and the element of cetas. They are mutually independent, and by such independence carry on the process of life and work..... The gunas described by Panca-sikha are the different kinds of good and bad qualities of the mind as Caraka has it ..... Gunaratna (fourteenth century A.D.), a commentator of Sad-darsanasamuccaya, mentions two schools of Samkhya, the Maulika (original) and the Uttara (or later) [Tarka-rahasya-dipika. p. 99.] Of these, the doctrine of the Maulika Samkhya is said to be that which believed that there was a separate pradhana for each atman. This seems to be a reference to the Samkhya doctrine (of Pancasikha and Caraka). I am therefore disposed to think that this represents the earliest systematic doctrine of Samkhya."

Bharata was equally indebted to Asita-Devala, whom he refers to in I.36 (Banaras ed.). It is to be remembered that Bharata in emphasizing the necessity of staging plays at appropriate time (XXVII.81-95) (Banaras ed.) was only re-iterating the philosophical standpoint of Asita-Devala. It is to be noted further that Patanjala-Caraka also recognises

the great importance of kala (Caraka-Samhita. Sutra I.26). Caraka also refers to Devala in Sutra. I.3.

But while Bharata is indebted to these different branches of Samkhya, and seems to have drawn upon all branches of Ayurveda, his greatest debt is to Patanjali-Caraka. Indeed the Yoga-Sutra and the Caraka-Samhita seem to have dominated Bharata's thought more than anything else. The question has got to be analysed in great detail.

III

In both Ch. 1 sl. 3 and Ch. 36. sl. 1, Bharata refers to Atreya as his teacher. Bharata refers again and again to Sruti, Smriti, Sadacara (I.117), Saraswati, Laksmi, Siddhi, medha, smriti, mati (III.5), Saraswati, Laksmi, sraddha, medha (III.25), Laksmi, siddhi, mati, medha (III.53), Saraswati, dhriti, medha, hri, Laksmi, mati, smriti (III.89). The third chapter being on Ranga-devata-pujana, the very frequent mentioning of Saraswati, Laksmi, sraddha, smriti, dhriti, mati, indicates clearly the philosophical leanings of Bharata. His reference to Sraddha and Smriti, is a distinct echo of Patanjali (Yoga-sutra. I.20). The Vyasa-bhasya explains sraddha as cetasa-samprasada. In explaining Smriti, the Vyasa-bhasya writes, smrityupasthane ca cittam anakulam samadheyate, Samahita-cittasya prajna viveka upavartate. It is to be carefully noted that the criteria associated with sraddha, cittasya samprasada and with smriti, samahita citta are exactly what Bharata demands of the Rasa-enjoyer. Bharata means by sumannassa exactly what Patanjala means by samprasada ; and Patanjala's samahita citta has been echoed in Bharata's description of sattvikabhava as samahita-manastat utpadyate (Banaras ed. p. 95). It will be noticed in Ch. VIII how the first vyabhicharibhava, nirveda, cited by Bharata, is deeply indebted to Patanjala speculations.

The Yoga-bhasya I.20 seems to have paved the way for Bharata's analysis of the basis of aesthetic enjoyment. The ideal Yogi, like the true aesthete, in always looking at his citta, and excluding all vikalpas. He is the ideal spectator of the objects taken in. This practice of smriti calls for great exercise on the part of the yogin. But this is the road to the attainment of citta-prasada, or sattva-

suddhi. It has already been noticed how sattva-suddhi is always attended with saumanassa, the key to aesthetic enjoyment (Ch. V). The test of true sattva-suddhi is this. When Smriti becomes dominant, and there is no forgetfulness whatsoever, then the samadhi resulting out of it, is true samprajnata yoga.

Sadacara (I. 117), siddhi, dhriti, mati, referred to by Bharata, all belong to the Patanjala scheme. Sadacara or sad-vritta occupies a very prominent place in the Caraka-Samhita (Sutra. 8.9.), as also in the Yoga-sutra (Sadhana. 32). The Yoga-sutra by emphasizing the necessity of maitree, karuna, mudita and upeksa, was advocating the the importance of sadacara in human life (Samadhi. 33). The extent of Bharata's indebtedness to the philosophical standpoint of Patanjali could be appreciated if it be remembered that in the course of a single chapter, Bharata refers as many as four times to saraswati, laksmi, siddhi, smriti, medha (III. 5, 25, 53, 89).

If this be then the philosophical background of Bharata, the question of Bharata's indebtedness to particular branches of philosophy has got to be examined even more carefully. It has already been noticed that most of the aryas and the anuvamsyas quoted by Bharata, occur in chapters VI and VII. It should be remembered that the two slokas in G.O.S. Vol. 1. vi. 35-36, describing the process of Rasa-realisation, are according to Bharata's own admission, anuvamsya slokas. Bharata writes,

> jatha bahu-dravya-yutair-vyanjanair-bahubhir-jutam
> aswadayanti bhunjana bhuktam bhuktavide jana.
> bhavabhinaya-sambandham-sthayibhavanstatha budha.
> aswadayanti manasa tasman-natyarasa smrita. (149)

Abhinavagupta in Vol. 1. p. 291 (G.O.S.) commenting on it, writes, atreti bhasya-anuvamsya-bhavan sisya-caryaparamparasu vartaman slokakhyam vritta-visesan sutrartha-samkhepa-prakati-karamena karika-sabda-vaccyan bhavantau. Saradatanaya in Bhava-prakasana (G.O.S.) p. 36, writes that the analogy of cooking used by Bharata in describing Rasa, was borrowed by him from Bharata-vriddha. He quotes in support of his contention, the following sloka.

> Vyanjanausadhi-samyoga yathannam svadatam nayet
> evam nayanti rasatamitarje sthayanam smrita
> (Bhava-Prakasa. p. 36). (150)

Immediately after this, Saradatanaya quotes a fragment from one, Bharata-vriddha. The fragment runs as follows—yatha nanaprakair - vyanjanausadhai paka-visesai sanskritani vyanjanani madhuradi-rasanam-nyatamenatmana parinamanti . . . . . .tatha nanaprakair-vibhavadi bhavairabhinayai saha yathartham-abhivardhita sthayino bhava samajikanam manasi rasatmana parinamantastesam . . . . tai rasyante (p. 36). It will be remembered that Bharata similarly writes, yatha nana-vyanjanausadhai-dravya-samyogad rasa-nishpatti, tatha nanabhavopagamad-rasa nispatti. Again, yatha hi nana vyanjana-samskritamannam bhunjana rasanaswa-dayanti sumanassa purusa harsadinscapyadhigacchanti tatha nana bhavabhinaya-vyanjitan vag-anga-sattvopetam sthayi-bhavan-aswadayanti sumanassa preksaka (Banaras ed.) (p. 71). In the opinion of Saradatanaya, the above passage has been taken over from the treatise of one Bharata-vriddha.

Mm. P. V. Kane draws attention to the fact that the Bhava-prakasam quotes a verse from Vasuki, which is entered in the extant Natya-sastra among five verses, introduced with the words, bhavanti catra sloka, or atra slokas in the editions and in mss. (vide Banaras ed. 34-38 ; K. M. ed. VI. 35-39 ; and G.O.S. VI. 38-42). The Bhava-Prakasa writes, (pp. 36-37),

> nana-dravyausadhai pakair-vyanjanam bhavyate yatha evam bhava bhavayanti rasan-abhinayai saha.
> iti Vasukinapyukto bhavebhya rasa-sambhava. [151]

Mm. P. V. Kane (History of Sanskrit Poetics. 1951. p. 414) says that this Vasuki was a writer on dramaturgy, mentioned by Bhava-prakasa and Ratnapana. But it should be remembered that Saradatanaya in p. 47, categorically says that this Vasuki was the exponent of the theory of Rasa. Later Alamkarikas had drawn upon him. Who could have been this Vasuki, the propounder of the theory of Rasa, and from whom, according to Saradatanaya's analysis, even Bharata drew ? Dr. Raghavan in his "Number of Rasas" pp. 11-12, also takes note of the fact that according to Saradatanaya, "the Rasa Chapters in Bharata are based on the texts of Vasuki and others, and that this Vasuki accepted a ninth Rasa, namely the Santa".

It will be remembered that Abhinavagupta in defending Santa as a Rasa, also relies on Bhujanga-vibhu, or Vasuki or Patanjali. Abhinavagupta in G.O.S. Vol. I. p. 335, quotes from the Yoga-sutra, 1, 16, "tat param purusakhyate guna-

vaitrasnyam", Again, Abhinava quotes from Patanjali, "tadrsam tu vairagya jnasyaiva para-kastha". Saradatanaya, who knew the Abhinava-bharati, must have known Abhinava's views on Santa, and that Abhinava had affiliated Santa to Patanjala. Abhinava had perhaps been prompted to do so, because Bharata speaks of yama, niyama, dhyana, dharana, and sarva-bhute-daya, all typically belonging to Patanjala scheme, as the anubhavas of Santa.

Abhinavagupta in defending Santa, thus sought the help of Patanjala standpoint. Saradatanaya also defends Santa on the authority of Vasuki. He goes a step further and says that the origin of Rasas is to be traced to this Vasuki. Yadugiri Yatiraja Swami of Melkote in his Introduction to Bhava-prakasanam (G.O.S.) writes in p. 36, "It may therefore, be inferred that the verses found in Bharata (in Ch. VI) with the introductory lines as atra-anuvamsau slokan bhavet, sutranu-viddhe arye bhavat, Atra sloka, must be the quotations from some earlier works. In connection with this quotation from Vasuki and the passage on p. 47, quoted below, it may be noted that the Rasa theory stated in the 6th chapter of the Natya-sastra and quoted by Saradatanaya, may be the same as that held by Vasuki". It is firmly asserted here that this Vasuki is none else than the Lord of the serpents, the ahipati, Patanjali. Saradatanaya writes in unequivocal language (Bhava-prakasa, p. 47),

utpattistu rasanam ja pura Vasukinodita
Navadasyochyate saisa prakarantara-kalpita. [152]

It is to be remembered that both Mm. P. V. Kane and Yatiraja Swami of Melkote are agreed that the Rasa-theory of Bharata is indebted to earlier sources, and that the anuvamsya slokas (G.O.S. VI. 38-42) must have been taken over from earlier writers. But no attempt has been made in finding out who this Vasuki might have been, or what might have been the sources of Bharata. Even Abhinava's clear and emphatic statement that Santa is to be defended on the authority of Bhujanga-vibhu has gone unnoticed, though it has been noticed that Saradatnaya defends Santa on the authority of Vasuki.

IV

From all these converging evidences, it appears that Bharata was indebted in his Rasa-speculations, to one

Vasuki. (1) Bharata is according to the evidence of Saradatanaya (p. 47) indebted to Vasuki, for Vasuki was the first exponent of Rasa. (2) He is once again indebted to Vasuki, for the concept of "bhavana", in the sense of bringing into existence (bhavayanti) Rasa (G.O.S. Vol. 1. VI. 39). (3) It was this same Vasuki, once again, who propounded the Santa Rasa. (4) It appears that Abhinavagupta also thought that the prose passage begnning with "Rasa iti ka padartha" in G.O.S. Vol. 1. p. 289, speaks of a process of paka. This process of paka is to be read side by side with the concept of "bhavana", which occupies a prominent place in the slokas quoted in G.O.S. Vol. 1. p. 294.

Saradatanaya was perhaps aware of the background of Bharata's yatha hi gudadibhir-dravyair-vyanjanai-ausadhibhisca sadavadayasca rasa nivartante tatha nanabhavopagata api sthayino bhava rasattvam apnuvanti . . . . . yatha hi nana-vyanjana-samskritamannam bhunjana rasan-aswadayanti sumanasa purusa harsadinscadhi-gacchanti, tatha nana-bhavo-abhinaya-vyanjitam vag-anga-sattvopetan sthayibhavan-aswadayanti sumanasa preksaka harsadinascadhigacchanti. (G.O.S. Vol. 1. p. 289-90), [153] These different elements undergo vorious combinations ; by their various combinations, they undergo a process of clarification or paka, resulting in the evolution of Rasa. Abhinavagupta in p. 288 writes, bahoonam samyogad-apurva rasa utpadyamana ka drsta ityartha. Again in p. 289, Abhinava says, taccha nana-tiktamadhura-cukradi-bhedattadhika-angikadi. Dravyam gudadi, esam paka-kramena samyag-yojana-rupad-kusala-sampadyat-samyogat. Again Abhinavagupta writes just after this, paka-rupaya-samyag-yojanaya tava-alaukika rasa jayat . . . . . dravyani tu gudadini (?) tadeeya-cukradi-rasa-vilaksana-madhuradi-yogad-vyabhicharikalpam svatani tad-upajeevanena ca paratra ca swara-sasamkramanaya vaicitrya-adhayakatvat. [154]

It has often been suggested that the basis of Bharata's Rasa-speculations rests on some unknown forgotten texts of Paka-sastra. It is more often forgotten that Paka which Bharata has in mind, is not the preparation of soups and drinks, but the universal concept of change, which comprehends everything. Everything being rooted in time or kala, undergoes a transformation, because it is acted on by the Kala-agni. Paka operates in a restricted sphere on all forms of ahara, taken in by all five different senses (Ch. II). Caraka in Sutra. 28.2 discusses in detail how paka operates on

pancabhautika dravya (vide Chs. IV and V for the sakti which brings about paka or change).

Caraka writes that things eaten (asitam), drunk (pitam), licked (leedam), and chewed (khaditam) all contribute in some way or other to the building of the body. These different things are acted on by the fire of the human system (jatharagni); and these elements undergo transformations (paka), because these are acted on by such fire. Caraka points out that the parthivagni brings about the change in the earthly parts of the food; apyagni brings about such change or paka in apyamsa; so taijasagni brings about such changes in taijasamsa and vayabagni in vayabamsa, and navasagni in the navasamsa. Caraka further writes, samyag vipacyamanam kalavadanavasthitasarva dhatu-pakamnupahata-sarva-dhatusma-maruta-srota (Sutra. 28.2),[155] meaning thereby that just as time flows on without a break, so also paka (which is rooted in time) of bodily rasa, rakta and of everything in it, goes on for ever. The different agnis of the body bring about such change as is natural to it, on the aharas taken in by the different senses.

Bharata and Abhinavagupta probably meant little else than the principle of change, by their concept of paka. The principle of change could be traced to the Buddhist concept of "Mara". Yuddhisthira when questioned by Dharma, what is the underlying principle of everything, said that it is Kala. It has already been noticed in Ch. IV how Bharata must have been deeply aware of the kalavadin branch of the Samkhya, in as much as appropriateness of time is of primary importance in the evocation of proper sentiments and moods. The concept of paka is part of this general principle of universal change, and underlies the concept of sakti or visuddha-sattva discussed in Chs. IV and V.

Paka or the process of clarification and of change, underlies all manifestations. From the moment of the first inception, the thing which has been taken in is being acted upon by a host of influences. This applies to all forms of ahara. Caraka in Sutra. 28.2. writes, pasyanti tvahara-rasadrasa-rudhira - mamsa - medo - asthi-majja-sukraujamsi panchendriya-dravyani dhatu prasad-samjnakari. The ahara by continuous clarification and change, becomes first rasa, and then rudhira, mamsa, meda, asthi, majja, and sukra. In Bharata's Rasa-analysis, the vibhavas (which are ahara)

similarly pass through the stages of anubhava and vyabhicharibhava, to reach the Rasa-stage.

There is clear evidence in Bharata that he knew of the process of clarification in all kinds of paka. In G.O.S. Vol. I. p. 289, Bharata writes, yatha hi nana-vyanjana-samskritamannam bhunjana rasanaswadayanti sumanassa purusa harsadinscadhi-gacchanti etc. The points to be noted in the above passage, are Bharata's use of the words, "samskritamannam" and "sumanassa." While samskritam results from the process of clarification of the annam or ahara, sumanassa are those purified souls, who feed on such purified ahara. In Ch. VI slokas 34-35 (Banaras ed.), Bharata speaks of the "bhavana" of Rasa. In Sl. 35, he writes,

> nana-dravyair-bahuvidhair-vyanjanam bhavyate yatha
> evam bhava bhavayanti rasan-abhinayai saha.

Again in Sl. 37, Bharata writes,

> vyanjanausadhi-samyogad-jathanna swaduta bhavet
> evam bhava rasaseaiva bhavayanti parasparam. [156]

The use of the root "bhavayanti" has not merely the sense of bringing into existence ; it means moreover, a clarification of the constituents, making possible the appearance of Rasas.

It is quite possible that Bharata took over this concept of "bhavana" of Rasas from his predecessors, and particularly from the Ayurveda. Bhavana or clarification occupies a prominent place in Ayurvedic pharmacology. The Ayurveda recognises two different types of samskara, sodhanartha and vedhartha. The Ananda-kandam (Tanjore Saraswati Mahal Series) recognises nine types of sodhanartha samskaras. These are swedana, mardana, murchana, utthapana, patana, nirodhana, niyamana, deepana, and anuvasana. The Rasa-sara recognises in addition to these, three more stages, these being patta-sarana, dhavana, and viryanayana. The Rasa-martanda speaks of seventeen samskaras.

Ayurveda Siromani Sri S. V. Radhakrishna Sastri in his Introduction to the Ananda-Kandam (p. 21) writes that all these samskaras can be grouped under three heads, swedana, mardana, and patana. Swedana is a process of paka, leading to the purification of the metal from sthula or grosser impurities. The Ananda-kanda enjoins that this swedana has to be carried out in a hot iron vessel, making

possible the paka of the metal. In mardana, once again, the hammering and blowing of the metal is to be done in a hot iron pot for twenty-one times. After this clarification and paka, gold, silver and mica are to be added to the mercury. It will be noticed in Ch. X, how mercury and mica are perfect counterparts in a balanced equipoise, mercury being the male symbol and mica the female.

In Murchana again, there is the same process of paka in bhudara-yantra. There are three different kinds of patana, urdha, adha and tiryag patana. By urdha patana, the yaugika dosas are removed (Ananda Kanda. p. 47). In both Adha-patana and Tiryag patana, the metal undergoes a process of paka. Of these, in tiryag patana, the paka is carried on by chandagni. The purified mercury is treated with mica, and sublimated thrice, making it even more refined (Ibid. p. 46-48). In urdha and adha patana, the process of clarification is carried out seven times.

In Nirodhana, the paka is carried on by karisagni. Niyamana is also another kind of paka, or bhavana. In deepana and anuvasana, the process of jarana is intensified. When a rasa undergoes the process of jarana, it becomes even more purified, and comes to the deepana stage. In the anuvasana stage, the deepita rasa undergoes another process of paka or bhavana. The process of paka or bhavana is thus only a means of sodhana or purification of the impure metal or thing, which undergoes such a change.

Bharata's repeated use of the words, bhavana, samskrita, sumanassa in describing Rasa-evolution clearly indicates what must have been the background of the Natya-sastra. It has already been noticed in Chs. IV and V how very dominant is the concept of visuddha-sattva, in Bharata's Rasa-analysis. The concepts of paka and bhavana are intimately associated with this primary requirement in Rasa-realisation.

V

Who is this Vasuki, and in what relation does he stand to the concept of bhavana (Natya-sastra Vol. I. VI. Sl. 39 G.O.S.) ? It has just been noticed that the concept of paka or bhavana means little else than a process of clarification and purification. It is contended here on the basis of the

subsequent discussions in Chs. VII and VIII, that Bharata was deeply indebted to PatanjalaCaraka. Saradatanaya in referring to Vasuki as the originator of Rasa was only stating that Bharata had drawn upon the speculations of Patanjala-Caraka in his Rasa-analysis.

It need not be discussed in detail how Caraka-Patanjali had always been looked upon as the lord of Serpents. Only a few instances might be referred to here, where tributes are paid to the lord of serpents, who cured the disease of body by medicine, the disease of the mind by yoga, and remedied the defects of language by writing out a grammar.

In the Introduction to his monumental commentary on Caraka, Cakrapanidatta writes,

> Patanjali-mahabhasya-Caraka-prati-samskritai
> mano-vak-kaya-dosanam hatre-ahipataye namas. (157)

Vijnana-bhikshu in Yoga-Vartika says,

> Yogena cittasya padena vacam
> malam sarirasya ca vaidyakena
> jo-apakarottam baradam muneenam
> Patanjalim pranjali-ranatosmi. (158)

Bhoja at the beginning of Patanjali-sutra-vritti, while speaking of how Patanjali removed the diseases of the body and of the mind and the deficiencies of language, referred to him as the lord of serpent. Bhoja writes in Sabdanusasana-Raja-mriganka,

> Sabdanam-anusasana vidadhata Patanjale kurvata
> vrittim raja-mriganka-samjnakamapi vyatanvata
> vaidyake
> vak-ceto-vapusam mala phanabhritam bharteva
> jenodhrita
> tasya sri-rana-ranga-malla-nripater-vacho
> jayantyujjala. (159)

This lord of serpents, Ahipati Patanjali is reputed to have written both the Yoga-sutra and Caraka-samhita, along with the Mahabhasya. It should be remembered that the Mahabhasya is sometimes referred to as the Phani-bhasya ; and antiquarians might be interested to know that there is a hermitage of Raja Vasuki by the side of the Ganges, near Allahabad. This Raja Vasuki is none else than Patanjali.

Prof. Woods of Harvard University supposes that the

philosophic concept of substance (dravya) of the two Patanjalis differs, and therefore they cannot be identified. He holds that dravya is described in the Vyasa Bhasya in one place, as being the unity of species and qualities (samanya-visesatmika), whereas the Mahabhasya holds that a dravya denotes a genus and also specific qualities according as the emphasis or stress is laid on either side. Dr. Das Gupta in criticising the above view of Prof. Woods, writes, in p. 232, "I fail to see how these ideas are totally antagonistic. Moreover, we know that these two views were held by Vyadi and Vajapyayana (Vyadi holding that words denoted qualities or dravya and Vajapyayana holding that words denoted species —Mahabhasya. 1.2.64). Even Panini had these two different ideas in "jatya-khyayamekasmin bahuvacanamanyatarasyam" and "sarupanameka-sesameka-vibhaktau" and Patanjali, the writer of the Mahabhasya only combined these two views. This does not show that he opposes the view of Vyasa-bhasya, though one must remember that even if he did, that would not have anything with regard to the writer of the sutras. . . . . So far as I have examined the Mahabhasya, I have not been able to discover anything there which can warrant us in holding that the two Patanjalis cannot be identfied. There are no doubt many apparent divergences of view, but even in these it is only the traditional views of the old grammarians that are exposed and reconciled, and it would be unwarrantable for us to judge anything about the personal views of the grammarian from them. I am also convinced that the writer of the Mahabhasya knew most of the important points of the Samkhya-yoga metaphysics ; as a few examples, I may refer to the guna theory (1.2.64; 4.1.3.), the Samkhya dictum of ex nihilo nihil fit (1.1.56), the ideas of time (2.2.5; 3.2.123); the idea of the return of similars into similars (1.1.50), the idea of change, vikara as production of new qualities, gunantaradhana (5.1.2, 5.1.3), and the distinction of indriya and buddhi (3.3.133). We may add to it that the Mahabhasya agrees with the Yoga view as regards the sphotavada, which is not held in common by any other school of Indian philosophy. There is also this external similarity, that unlike any other work they both begin their works in a similar manner —atha yoganusasanam and atha sabdanusasanam."

Dr. Das Gupta strongly criticises the views of Prof. Woods, who assigns the date of the Yoga-sutra between 300

and 500 A.D., and says that these views are not at all conclusive. "For firstly, if the two Patanjalis cannot be identified, it does not follow that the editor of the Yoga should necessarily be made later ; secondly, the supposed Buddhist reference (iv. 16) is found in the fourth chapter, which as I have shown above, is a later interpolation ; thirdly, even if they were written by Patanjali, it cannot be inferred that because Vacaspati describes the opposite school as being of the vijnanavadin type, we are to infer that the sutras refer to Vasubandhu or even to Nagarjuna, for such ideas as have been refuted in the Sutras, had been developing long before the time of Nagarjuna.

"Thus we see that though the tradition of later commentators may not be accepted as a sufficient ground to identify the two Patanjalis, we cannot discover anything from a comparative critical study of the Yoga Sutras and the text of the Mahabhasya, which can lead us to say that the writer of the Yoga-sutras flourished at a later date than the other Patanjali."

Mm. Gananath Sen in his Introduction to Pratyaksha-Sariram, holds the traditional view that Patanjali is Caraka, referred to in ancient texts as ahipati. He relies not merely on the authority of such writers, as Cakrapanidatta, Vijnanabhikshu and Bhoja. He asserts this traditional theory by an analysis of the philosophical position of the Yoga-sutra and Caraka-samhita. He refers to the following Sutras in the Yoga-sutra, Samadhi-pada 2, 3, Sadhana-pada, 54, 55. Vibhuti-pada, 16, 21, 42, 43, and finds striking points of similarity with the Caraka-Samhita. Further points of interest might be noted. First, the concept of good conduct or Sad-vritta in Caraka-samhita and the Yoga-sutra might be analysed.

Caraka in Sutra-sthanam 7.17 writes that the intelligent man should learn to control the impulsive nature of mind, when under the influence of greed, sorrow, fear, anger, hatred, vanity, scurrility, shamelessness or malice or even excessive attachment. He should not speak harshly and be garrulous, or speak lies and talk at inopportune moments. He must not enjoy the companionship of woman in order to injure others, or steal and kill. Of these, the first group of sins proceed out of mind ; and the Yoga-sutra enjoins the control of all these, in saying that yoga is citta-vritti nirodha.

It is interesting to note that one is born with a particular pattern or relation, subsisting between these three dosas, vayu, pitta and kapha. From the moment of the first inception until death, this pattern subsists. This pattern is called deha-prakriti. At the moment of the sukra coming in contact with sonita, if there be the predominance of any one dosa, that dosa will determine throughout the nature of that particular purusa (Caraka-samhita. Sutra-sthanam 7.23). This is what is known as anusuya. It need not be emphasized how anusuya occupies a very prominent place in Patanjala Yoga-sutra. In Sadhana-pada 7, Patanjali writes, sukhanasayee raga. In Sadhana-pada 8, he writes again, dukhanusayee dvesa. The Vyasa-bhasya explains Sadhana. 7 as follows, sukhabhijnasya sukhanusmriti-purva sukhe tat-sadhane ba yo gardhastrisna lobha sa raga iti. The Sadhana 8, is similarly explained as dukhabhijnasya dukhanusmriti-purva dukhe tat-sadhane ba ja pratigho-manyur-jighansa krodha sa dvesa ti.[160] It is to be understood that the anusmriti of the sukha-abhijna or dukha-abhijna man, makes for raga and dvesa.

Caraka refers again and again to anusuya, which determines the nature of Rasi purusa (Sarira. I.14, II.31). This rasi purusa is according to Caraka, subject to raga and dvesa. He is burdened with this anusuya throughout his life (Sarira. II.31). Caraka in holding that anusuya is ever present with man, is stating only the standpoint of the Yoga-sutra.

It appears that Bharata was deeply influenced by this Patanjala concept of anusuya. Bharata holds that there can be no Rasa-realisation without the presence of sthayi-bhavas. These sthayi-bhavas are the result of a long process of evolution in human life. These are present in man in a germinal form, and are perhaps congenital. These are again being conditioned by local and temporal conditions. These sthayi-bhavas make a man naturally prone to one group of sentiments, and averse to certain others. These latent bhavas inherent in all men, are what Patanjala-Caraka would call, anusuya. These bhavas underlie all aesthetic enjoyment. They proceed out of Vasanas, with which a man is naturally endowed.

It appears that the concept of anusuya underlies not merely the philosophic concepts of Patanjala-Caraka. It is

indispensable for the proper understanding of the basis of Bharata's Rasa-speculations. In Natya-sastra. Vol. 1. p. 274 (G.O.S.), Abhinavagupta writes, dristante-api vyanjanadi-madhye kasyachit vasanatmakata sthayi-vadanyasya-utbhutata vyabhicharivat. In p. 281, Abhinava writes, sarvasamjika-nam-ekaghanataiva pratipatte sutaram rasapariposaya sarvesamanadi-vasana-citrikrita cetasam vasana-samvadat. Sa cavigna samvit camat-kara. In p. 285, Abhinava writes, na tu tadabhave sarvathaiva te nirupa bhavanti, vasanatman sarva-jantunam tanmaya-tvenaktam.[161] The eternal longings and desires in the form of vasanas, put on the appearance of sthayi-bhavas. These vasanas underlie the manifestations of all sthayibhavas. Without these vasanas, and the sthayi-bhavas, there can be no question of Rasa-realisation.

It seems that Bharata looked at vasana from the stand-point of anusuya ; and this underlies his Rasa-speculations. Just as anusuya in Caraka determines the nature of the Rasi purusa, so also vasana determines the nature and quality of aesthetic appreciation. It should be clearly understood that all sthayi-bhavas proceed out of vasanas. Jagannath in Rasa-Gangadhar I. (Nirnaya Sagar ed. p. 36-37), says, how all sthayi-bhavas are rooted in vasanas. After enumerating the eight sthayi-bhavas, Jagannath says how the evolution of all Rasas must depend in the final place on this underlying stream of sthayi-bhavas, which are all rooted in vasana. He discusses how it is that certain citta-vrittis attain this permanence or steadfastness, while others do not. He says it is because these being rooted in vasanas, are not thrown off its balance by coming in contact with vyabhicharibhavas, but are on the other hand, replenished by them. There is a steady manifestation or discharge out of this vasana ; and this is Rasa (See Ch. XI). The vibhavas only help stimulate these sthayi-bhava, born out of vasanas. The Bhakti-rasamrita-sindhu also discusses how all Rasas, or pleasures of aesthetic enjoyment, are rooted in vasana. Madhusudan Saraswati further holds that sthayi-bhavas proceed out of vasanas.

Viswanath Kaviraja also acknowledges in most unequivocal language the role of vasanas in Rasa enjoyment. He writes how Rasa enjoyment is only for the audience with vasanas, while those others without vasanas, are like the wooden pillars of the auditorium. The necessity of

having vasanas for the evocation of Rasas, is a dominant feature in Indian Rasa-speculations. As already noticed, the concept is deeply indebted to Patanjala tradition.

VI

It should be clearly understood that it is vasana which is transformed into sthayi-bhavas. The samskaras of past lives are not lost at death ; but are centred in the suksma or ati-vahika deha. These samskaras find expression as vasanas. The Yoga-vasistha Ramayana discusses how the Samskaras of one life are transmitted to the next one. It is possible, says the Yoga-vasistha Ramayana, because there is the ativahika deha to bridge the gulf between the two existences. The Vedanta, the Samkhya and the Nyaya all uphold this standpoint. The Jains also subscribe to this point of view in their discussion of karma-pudgala.

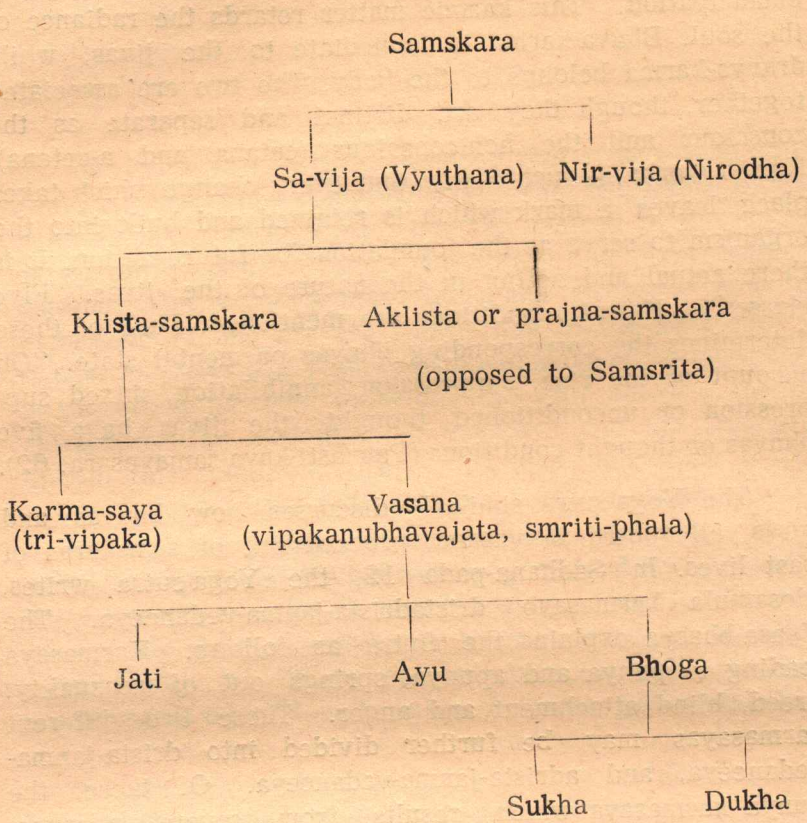
Matter or pudgala is one of the categories in the Jaina metaphysics. "Whatever is perceived by the senses, the sense organs, the various kinds of sariras (or bodies of jivas), the physical mind, the karmas, etc., are murta, or figured objects. These are all pudgala" (Pancastikaya-samayasara. 89). "Sound, union, firmness, grossness, shape, division, darkness and image, with lustre and heat, are modifications of the substance, known as pudgala". Matter is an eternal substance, undetermined with regard to quantity and quality. It may increase or diminish in volume without any addition or loss of particles. It may assume any form and develop various qualities. It is the vehicle of energy, which is essentially kinetic, or of the nature of motion. This motion belongs to the substance, pudgala, and is of two kinds, simple motion, or parispanda, and evolution, or parinama (also Ch. IV). Pudgala is the physical basis of the world.

Karma, according to the Jains, is of a material nature ; it is paudgalika. Only thus can the Jains conceive that thoughts and ideas affect our character and create or modify the tendencies of souls. Karma is a substantive force, matter is a subtle form. The kind of matter fit to manifest karma, fills all cosmic space. It has the peculiar property of developing the effects of merit and demerit,

The soul by its commerce with the outer world, becomes literally penetrated with the particles of subtle matter. These become karma, and build up a special body called karmanasarira, which does not leave the soul, till its final emancipation. This karmic matter retards the radiance of the soul. Bhava-karma is immediate to the jivas, while dravya-karma belongs to the body. The two are associated together, though they are distinct and separate as the conscious and the non-conscious (cetana and a-cetana). Karma works in such a way that every change which takes place leaves a mark which is retained and built into the organism to serve as the foundation for future action. It is there actual and acting in the nature of the jivas. Five classes of Karmic conditions are mentioned. Each of these determines the corresponding bhavas or mental state. "On account of the rise, suppression, annihilation, mixed suppression or unconditioned thought, the jivas have five bhavas or thought conditions (Pancasti-kaya-samayasara. 62).

The Yoga-sutra similarly discusses how bhavas and rasas, all rooted in vasana, proceed out of samskaras of past lives. In Sadhana-pada 12, the Yoga-sutra writes, klesamula karmasayo dristadrista-janma-vedaneeya. The Vyasa-bhasya explains the Sutra as follows. Karmasaya leading to punya and apunya, springs out of sensuality, greed, blind attachment and anger. These two different karmasayas may be further divided into drista-janma-vedaneeya, and adrista-janma-vedaneeya. Of these, the punya karmasaya which results from severe penance, renunciation, utterance of prayers and samadhi, or the worship of God and the devas, comes to a fruition quickly, So also the papa karmasaya, arising out of blind sensuality and attachment, fear, disease, or repeated injuries done to great pious souls, come to bear fruits immediately. This vipaka of karmasaya is threefold, according to the division into jati, ayu and bhoga. In other words, the samskaras which undergo such a vipaka or change, are known as karmasayas. When the vipaka goes on, there is an anubhava of it ; and samskaras springing out of such anubhavas of vipaka, are known as vasana. Vasana itself does not undergo any vipaka or change. But vasana is nevertheless essential so that karmasayas may undergo such a change. Karmasaya is like the vija ; vasana is the ksetra ; jati is

the vriksa ; and pleasure and pain are its fruits. The standpoint may best be graphically represented as follows, showing the relation of vasana with samskaras.



It has already been noticed how Raga is sukhanusayee and Dvesa is dukhanusayee (Sadhana. 7,8). So bhoga which comprehends sukha and dukha, must underlie both before there can be any enjoyment. So also Vasana must be present in a latent form, or be anusuya, before there can be jati, ayu or bhoga. This vasana as already noticed is the result of klista samskaras, lying in an anusuya form. It should be clearly understood that the philosophic structure of Rasa-realisation is deeply influenced by the concept of vasana. It has just been noticed how this is indebted to Patanjala speculations.

In the Abhinava-Bharati (G.O.S. Vol. I. p. 284-5), Abhinava writes, na hyacchittva-vritti-vasana-sunya pranee bhavati, kevalam kasyachidadhika citta-vritti, kacid-una

. . . . . tasmad-sthayi-rupa-citta-vritti-sutrasyuta evamee vyabhicharina . . . . . vasanatmana sarvajantunam tanmayatvenoktattvat.[162] It should be also remembered that Viswanath in the Sahitya Darpana (III. 8) holds that Rasa-enjoyment is for those who have in them vasana in a latent form. Every where in Rasa-realisation, whenever vasana has been referred to, there is the recognition of the Patanjala standpoint of anusuya.

The greatest single debt of Bharata thus seems to be to Patanjala-Caraka. It has been acknowledged by Bharata in his statement that he drew upon the Atharvaveda for Rasa-analysis. It has been acknowledged once again by Bharata in his statement that the Natya-veda is also an art with eight limbs, just as Ayurveda is. It has been emphasized in Bharata's citation of the names of the teachers in all these eight branches of Ayurveda. It has further been noticed how Bharata's attachment of great importance to manas in Rasa-realisation perhaps betrays the influence of Varsaganya, Asita-Devala as well as of Patanjali. Bharata's reference to Panca-sikha adds further strength to this contention, that Bharata was deeply indebted to Patanjala-Caraka in his Rasa-speculations. It has already been noticed how Caraka's account of Samkhya agrees with the system of Samkhya propounded by Panca-sikha. Saradatanaya must have been deeply aware of the range of Bharata's indebtedness, when he wrote that the Rasa speculations were first initiated by one Vasuki. This is apparent once again in Bharata's repeated references to such typically Patanjala concepts, as smriti, sruti, sadacara, siddhi, dhriti and mati. In the next two chapters the degree and extent of Bharata's indebtedness to Patanjali-Caraka will be analysed in greater detail.

CHAPTER VII

Sattvika-bhavas in Bharata's Rasa-analysis

Bharata's Rasa-sutra, vibhava-anubhava-vyabhichari-samyogena rasa-nispatti, does not mention sthayi-bhava and sattvika-bhava, the two terminii of Rasa-enjoyment. There cannot be any aesthetic enjoyment, if sthayi-bhava be not present already in a latent form in the sahrdaya. So also the enjoyment of Rasa is always accompanied with the expression of sattvika bhavas. It has been noticed in the analysis of vibhava in Ch. II, that ahara in the form of sabda and rupa is brought to the mind through the mediation of vayu. It appears that Bharata's Rasa-sutra takes into account only the transitional stages in between these two terminii. But while sthayi-bhava, rooted in vasana (see Ch. VI) is pre-supposed for a successful evocation of Rasa, sattvika bhavas invariably accompany the emergence of Rasa.

It has not yet been noticed by any one that all eight sattvika-bhavas are derived from the speculations of the writers on Ayurveda. The discussion of the philosophical and literary background of Bharata in Ch. VI must have pointed out that the question of Rasa in Alamkara has a deeper implication and a wider background, than what is apparent on the surface. An analysis of Bharata's sattvika-bhavas would reveal how deeply Bharata is indebted to Ayurveda. The extent of Bharata's indebtedness to Ayurveda in the chapter on vibhavas (Ch. II), and in Ch. VI will be examined in much greater detail here in this chapter on sattvika-bhavas, and in the next chapter on vyabhicharibhavas. The discussion of the teachers of Bharata in Ch. VI, further points to this direction—that there is a unifying concept, a philosophic standpoint, which binds together the speculations of Alamkara and Ayurveda.

Rasa and bhava are the manifestations of the purified self of the reader and the audience. It is the suddha-sattva or cit-sakti (Chs. IV and V) of the reader which makes possible the enjoyment of Rasa. The discussion of the philo-

sophic standpoint in the analysis of suddha-sattva, must have pointed out that there cannot be any Rasa-enjoyment without this suddha-sattva. If Rasa be only a manifestation of the suddha-sattva, it is very natural that successful evocation of Rasa is always accompanied with certain states of the sattva. These states assume the form of sattvika-bhavas.

Bharata says that of the four kinds of acting, sattvika, vacika, angika, and aharya, sattvika is by far the best. It is said,

> sattvatirikta-abhinaya jyesta ityabhidhiyate
> sama-sattva bhaven-madhya sattva-hina-dhama smrita.[163]
> (G.O.S. Vol. III. p. 150).

Abhinavagupta speaks highly in praise of sattvika-abhinaya. He holds that in the absence of sattvika-bhava, there is no excellence of acting (G.O.S. Vol. III. p. 150). The acting or abhinaya being a manifestation of the citta-vritti for the enjoyment of the audience, it is held that natya is rooted in sattva. Abhinavagupta rejects Sri Sankuka's standpoint that sattvika-bhavas may arise from the anumana of the Rasa through the acting of the actors. The sattva being ordinarily unmanifest, its only outward manifestations are the sattvika-bhavas like, romanca and sweda (G.O.S. Vol. III. p. 150). Abhinavagupta roundly rejects the anumiti-theory of Sankuka, for there is no common basis of the percipient and the thing perceived, or here there is no samanadhi-karana (See Ch. X). There being no dichotomy between body and mind for him, the manas is looked upon as permeated by the body, as the body is by the mind. Tatra manasa deha-vrittivat samadhanam sattvam-upacarad-dehatmakam. Dehe hi manas-samadhatabyam. It should be distinctly understood that Abhinavagupta's standpoint is entirely different from the Patanjala standpoint, which is the standpoint of Bharata. Bharata was simply following Caraka's sattvamca sariram-anuvidhyeeyate, sariramca sattvam. (Sarira-sthanam. 4.16).[164] Abhinavagupta also held that sattvika-bhavas are the result of the body being penetrated by the mind. But instead of recognising two entities, body and mind, and their mutual penetration, (See Introduction) Abhinavagupta holds that the citta-vritti is first transmitted to the samvedana-bhumi. This

samvedana-bhumi, again, manifests itself through physiological changes. The unity of body and mind, which plays such a pre-dominant part in Patanjala analysis, is strongly emphasized by Abhinavagupta from the standpoint of the Vijnana-vadins. In Vol. III. p. 156, Abhinava sums up the discussion by saying citta-vritti-laksanam dehadharmasyeti sarva-sammatam. In the opinion of Abhinavagupta, then, the sattvika-bhavas are deeply indebted to physiological analysis, through Abhinava himself was perhaps unaware of the great debt of Bharata to Caraka and Susruta, in his analysis of sattvika-bhavas. Rasa being only an evocation of sattva, and sattvika-abhinaya being only a means of achieving this end, it can at once be seen how very important is the study of sattvika-bhavas in the analysis of the concept of Rasa. Dhanika in Dasurupaka. IV. 4.6, says similarly that "sattvateva samupattestaceha tad-bhava-bhavanam. stambha-pralaya-romance-sweda-vaivarnya-vepathu."

It has been already noted in Ch. III, how the problem of the relation between body and mind has been continuously under discussion. Scholars who might still be shocked at this approach to the question of Rasa-realisation, may be referred to a branch of literary criticism, widely discussed in Europe and America. I. A. Richards in his useful book, "Principles of Literary Criticism" (Kegan Paul, 1945), discusses how bodily consciousness is inseparably associated with emotion, and vice versa. In p. 95, he writes, "A lump in the throat, a yearning of the bowels, horripilation, breathlessness, these are their coarser and more obvious forms. Usually, they are less salient and fuse with the whole mass of internal sensations to form the Coenesthesia, the whole bodily consciousness, tinging it, altering its general character in some one of perhaps a thousand different ways". Again, in p. 101-2, Richards writes, "Two main features characterise every emotional experience. One of them is a diffused reaction in the organs of the body brought about through the sympathetic systems. The other is a tendency to action of some definite kind or group of kinds. These extensive changes in the visceral and vascular system, characteristically in respiration and glandular secretion, commonly take place in response to situations, which call some instinctive tendency into play."

II

Saradatanaya seems to have been aware of Bharata's indebtedness to Caraka and Susruta in his analysis of Sattvika-bhavas. In Bhava-prakasa (G.O.S.) p. 31, Saradatanaya writes that stambha, romanca, swara-bheda, vepathu, vaivarna are all derived from the Ayurveda. He holds that Bharata's Rasa-speculations are deeply indebted to Ayurveda, and particularly to Patanjala-Caraka. In Adhikara 7. p. 182-5 (G.O.S.), he discusses at length the activities of vayu. In p. 183, lines 19-22, and p. 184, lines 1-6. Saradatanaya takes over from the Caraka-samhita. Saradatanaya writes,

urah-kanthachara buddhi-hrdayendriya-citta-dhrik
sthivana-khabathudgara-niswasanta pravesa-krit.
urah sthanam-udanasya nasa-nabhigalanscaret
vak-pravritti-prajatnar-jarala-varna-smriti-prada.
vyana bahi sthita kritsna-dehachari maha-jara
gatyavaksepanot-ksepa-nimesonmesa-nadi-krit.
praya sarva kriyastasmin prati-vaddha saririnam
samano-agni-samipastha kosthi carati sarvada.
annam grihnati pacati virecayati munchati.
apano-apanaga-sroni-vasti-medroru-gochara. [165]

Saradatanaya discusses the activities of these five different vayus, and their respective seats. Prana-vayu has its seat in kantha, urah and the indriyas. Caraka writes, describing the prana-vayu,

sthanam pranasya sirsorah - karna-jivhasva-nasika
sthivana-khabathugara-swasa-aharadi karma ca.
(Cikitsa. 28.4), [166]

and Saradatanaya's indebtedness to Caraka is at once established. The indriyartha-indriya samyoga, which has been the subject of detailed discussion in Ch. II, is the result of the activity of prana-vayu. In all these, the Alamkarikas even upto the time of Saradatanaya, were deeply indebted to the Ayurveda.

Saradatanaya's analysis of the activities of udana vayu is again derived from the Ayurveda, The seat of udana, is, according to him, the urah, nasa, nabhi and gala. It makes possible speech ; desire and all kinds of endeavours are rooted in it ; strength, health and memory all proceed

out of it. It is easy to see from the following extract from Cikitsa-sthanam 28.4. how closely Saradatanaya has been following Caraka. Caraka writes,

udanasya punah sthanam nabhyura kantha eva ca
vak-pravritti prajatnorja-bala-varnadi karma ca.[167]

Saradatanaya in p. 183, line 22 (G.O.S.) reproduces exactly what Caraka says in Cikitsa. 28.4d. Saradatanaya in p. 184, lines 3-4, describes Samana. This again, is a distinct echo of Caraka (Cikitsa. 28.4f): antaragnesca parsvastha samano-agni-balaprada. The rapidity of movement associated with vyana is equally emphasized by Caraka in Cikitsa. 28. 4g-h and Saradatanaya (p. 184. lines 1-2). Apana performs the same functions in Caraka as also in Saradatanaya.

Saradatanaya's analysis of the functions of nadi and dhamani in pp. 184-186, is deeply influenced by the Ayurvedic speculations, and particularly by Susruta. Saradatanaya writes,

dhamanya syuscatur-vimsad-arvan-nabhim-asrita
sariram-anugrhnanti ta sarva hyatra sarvata.
tasu-rdhameka murdhanameka-adha-kostham-asrita.
ojamsi sapta-dhatunam vardhyantyantara sthita.

Saradatanaya's statement that there are twenty-four dhamanis, all seated in the nabhi distinctly echoes Susruta. Susruta in Sarira-sthanam. 9.12, writes, "Catur-vimsatir-dhamanyo nabhi-prabhava abhihita. Tatra kechid-ahu sira-dhamani-srotasam-abibhaga, sira-vikara eva dhamanya srotamsi ceti." Even the comparison of the nabhi to the srotamsi ceti." Even the comparison of the nabhi to the been borrowed from Susruta. (Sarira-sthanam. 7.4).

Saradatanaya seems to have been aware of the parts played by nadi and dhamani in sattvika-abhinaya. His analysis of the nadis seems to have been influenced by the Tantras, as his analysis of the dhamanis has been influenced by the Ayurveda. Saradatanaya in pp. 184-6, describes the nadis as follows,

sira-jaladhara nama tisraschabhyantara-sraya.
ida ca pingala ceti susumna ceti namata.
evam dvavimsatir-nadya madhya-nadyaam hrdi sthita.
yugapad-marudahatya nadasthasu praveksati.
smaryamantaya tattat-sthanesu marudahates
swara-samjnam labhante te tattnnam puraskrita. [165]

Saradatanaya notes how nada proceeds out of an impact with wind, and how swara is rooted in wind. The relevance of Saradatanaya's discussion of wind in the context of nadi and dhamani appears to be this. The nadi and dhamani being pre-eminently the seat of vayu (Sarangadhara. Ch. 5), are very important in any discussion of sattvika-bhavas. It has yet to be seen how sattvika-bhavas in Bharata are, all of them, the result of vayu vikara.

Later Almkarikas, particularly the Vaisnava writers, associated certain concepts with sattvika bhavas. Jiva Goswamin in "Bhakti-rasamrita-sindhu" discusses the sattvika bhavas as divided into three categories, dipta, uddipta and sudipta. But even when such division of sattvika bhavas into dipta, uddipta and su-dipta be admitted, it is not always remembered that dipti, which underlies all these three, is the result of the activity of vayu. It might be feared that such an analysis of these sattvika bhavas from the standpoint of vayu, would take away the mysticism, associated with these subtle manifestations of the evolution of Rasa, and bring it down to earth. Sattvika-bhavas have always been looked upon as changes in the corporeal system, consequent on the evocation of Rasa. If there be one single purpose of this present dissertation on Rasa, it is to emphasize that there was no distinction between the gross and the subtle, the physical and the spiritual in the comprehensive vision of the ancient Hinus.

The dipti, which has been associated with the sattvika bhavas by the Vaisnava Alamkarikas, is the result of an excess of vayu or sattva. In Bhakti-rasamrita-sindhu (3rd lahari. Daksina vibhaga), all eight sattvika bhavas are enumerated. These eight sattvika bhavas are further divided into dhumayita, jvalita, dipta and uddipta, according to the degree of intensity of the sattvika bhava in question. The sattvika bhava which has been stimulated into maha-bhava is known as su-dipta. The Ujjala-Nilamani similarly divides sattvika bhavas according to the degree of intensity. In the Sattvika-prakarana, each of the eight sattvika bhavas has been further divided into dhumayita, jvalita, dipta, uddipta and su-dipta. These qualities are all associated with fire, which is acted on and stimulated by vayu. Jvalita, dipta, uddipta and su-dipta mark the different degrees of intensity of combustion. The combustion becomes intensified, when a stream of air is turned towards it. The division of the

sattvika-bhavas into jvalita, dipta and ud-dipta confirms further the contention that sattvika-bhavas are all results of a vayu vikara. It might be of interest to note further that the enjoyment of a sattvika bhava shows all the characteristic symptoms of vayu vikara.

It has already been noticed in Ch. II. how both vira and tikta share in deepana. Caraka in Sutra-sthanam. 26.49, speaks of deepana with reference to tikta. Susruta also in Sutra-sthanam. 42.13, speaks of deepana as characterising tikta. So also Raudra and Katuka share in this quality, deepana. Caraka in Sutra-sthanam 26.47 and Susruta in Sutra-sthanam 42.13, refer to this quality of deepana. It is naturally to be expected that if tikta and katuka be of an exciting nature, there should be a predominance of vayu in them. Caraka speaks of this predominance of vayu in katuka (Sutra. 26.48) as also in tikta (Sutra 26.50). Susruta similarly speaks of the excess of vayu in katuka and tikta (Sutra. 42.3). These corroborative evidences point out further that sattvika bhavas usually go with such Rasas in Alamkaras, whose counterparts in Ayurveda, excite vayu in the physiological system.

The Priti-sandharva of Sree Jiva in discussing anubhavas, divides these into two classes, (1) udbhasvarakhya and (2) sattvikakhya. The Priti-sandharva notes how udbhasvarakhya anubhava, though essentially rooted in emotion, manifests itself in different postures of the human body. Jiva Gosamin says that these might be nrtya, vilunthita, gana, krosana, jrimbhana, dirgha-niswasa, lala-srava, ghurna and hikka. Udbhasvarakhya anubhava has a reference to outside manifestations. It has practically the same standpoint as Bharata's analysis of vyabhichari-bhavas. This would be made clear if it be remembered that nrtya, vilunthita, gana and utkrusta have all been discussed under the vyabhichari-bhava, unmada by Bharata. Lalasrava, ghurna and hikka have been discussed under harsa, and jrimbhana and dirghaniswasa under vivodha (See Ch. VIII. Sec. III).

The sattvika vikaras noted in the Priti-Sandharva are all centred in the mind. In Sec. 158, Sree Jiva says that in sattvika vikaras, the flow of mind is turned inwards, and there is an exquisite expression of the love for God. The udbhasvara anubhavas have again been discussed in Sec. 317 and the Sattvika-bhavas in Secs. 318-324. It

appears that the grouping of anubhavas into udbhasvara and sattvika, though emphasized by Sree Jiva, was not completely acceptable. It is to be noted that Sree Rupa speaks of twelve udbhasvara anubhava in Anubhava Prakarana (Ujjala-nilamoni. 11). He discusses the sattvika bhavas in a separate section of the Ujjala-nilamoni. 12.

The foregoing analysis of the sattvika-bhavas, and Saradatanaya's awareness of the background of the sattvika-bhavas, must have pointed out an intimate connection between the sattvika-vikaras and vayu-vikaras. It should be remembered that sattva has very often been identified with vayu. The Indian writers have very often spoken of the three-fold division of the universe. The head is the seat of Sattva. It is here that all the principal organs of sense are seated (See. Ch. IV). Vayu makes possible the contact of indriya with indriyartha. This vayu is the instrument of the hrdaya, working in its capacity as the receptacle of all sense-impressions. What is of utmost importance in the study of Rasa evolution is this. Though vayu makes possible the first contact of indriya and indriyartha at the vibhava stage, it subsequently goes under and disappears in the anubhava and vyabhicharibhava stages. It comes to dominate again when the cycle of Rasa evolution has been completed ; and there is the emergence of sattvika bhavas. It appears that both the first and the last stages in Rasa analysis, namely the vibhava and the sattvika-bhava, are dominated by vayu. But while in the vibhava stage, the object of sense has not been completely divorced from its objective reference, in the stage of sattvika bhava, it is completely dominated and penetrated by vayu in the psychical plane.

III

The sattvika-bhavas enumerated by Bharata might be looked at from two distinct standpoints. It can be conclusively shown that all eight sattvika bhavas are the result of vayu affecting different parts of the body. Stambha, sweda, romanca, swara-bheda, vepathu, vaivarnya, asru and pralaya are all results of the different activities of vayu. To substantiate this contention, it will be necessary to analyse

each sattvika bhava, and to find out how vayu affecting a particular organ, brings about the bhava in question. Bharata accepts the position ; and his analysis of sattvika bhava is deeply influenced by both Caraka and Susruta.

Stambha arises, as Caraka says, when vayu has got hold of the flow of blood. The flow of blood is checked and there is a resulting stupor. Caraka in Cikitsa-sthanam. 28.9, speaks of the loss of mobility of food already taken in (stambha) as a result of vayu getting into blood-stream. In Cikitsa-sthanam. 28.10, it should be noted how the eyes become transfixed, sneezing is held up, and all endeavours of human life are thrown out of balance. Caraka writes,

आतन्यते सरागा च पर्व्वरुग् त्वक्गतेऽनिले ।
रुजस्तीव्राः ससन्तापा वैवर्ण्यं कृशतारुचिः ॥
गात्रे चारूंषि भुक्तस्य स्तम्भश्चासृग्गतेऽनिले ।
गुर्व्वगं तुद्यतेऽत्यर्थं दण्डमुष्टिहतं यथा ॥ (Cikitsa. 28.9)

If this stambha be the result of vayu, entering into blood-circulation, there are other varieties of stambha, when vayu affects other human organs. Bharata discusses different kinds of stupors under the generic name of stambha. Caraka and Susruta offer explanations of how it is that there are different kinds of stupors. In Cikitsa-sthanam. 28.11-14, as many as three different types of stupors are recognised, all results of vayu-vikaras. In slokas 11-12, Caraka writes,

मन्यास्तम्भं तदा कुर्य्यादन्तरायामसंज्ञितम् ॥
अन्तरायम्यते ग्रीवा मन्या च स्तभ्यते भृशम् ।
दन्तानां दंशनं लाला पृष्ठाक्षेपः शिरोग्रहः ।
जृम्भा वदनसंगाश्चाप्यन्तरायामलक्षणम् ॥ (169)

This is manya-stambha proper, where the vayu gets control of the two manya or the siras on the two sides of the throat. This results in the contraction of the throat, and the arteries in it, resulting in a general stupor. There are biting of teeth, oozings from the mouth, heaviness in the head and yawning. It should be noted that lala-srava, jrimbha and danta-damsana have all been associated with udbhasvarakhya anubhava in Vaisnava analysis. (Priti Sandharbha. III. 158). It might be of interest to note how all these subtle degrees of variation, and all these refined

expressions of the sattva, are the same as vayu vikara in the Ayurveda.

The biting of teeth, oozings from the mouth, awakening from sleep and faltering speech are all typical of sattvika bhavas, specially among the Vaisnavas. Caraka refers once again to all these as a result of vayu vikara (Cikitsa-sthanam. 28.13). There might be a frigidity of the jaws—hanu-stambha, if vayu gets hold of the points of the mouth (Ibid. 28.14). Caraka says that all limbs, including hands, feet, head, the back and the loins might become immobile as a result of vayu vikara. (Ibid. 28.15). This is not all. There is faltering speech, or even a stoppage of speech—vakstambha, as a result of a derangement of vayu (Ibid. 28.17). It might be of interest to note further that katuka, tikta and kasaya rasas in Ayurveda with a predominance of vayu in them (Caraka. Sutra. 26.39) give rise to conditions in the body, which are very similar to the ones, discussed by Bharata as sattvika bhavas. Susruta like Caraka, holds that stambha results from an excess of vayu. In Vata-vyadhi Nidanam, (Nidana. I.19) Susruta writes, snayu-prapta stambha-kampau sulam-aksepanam tatha. In Sloka. 25, he writes again, stambhana-aksepana svapa-sopha-sulam sarvaga. All these should have indicated how closely Bharata had been following the speculations in Indian Ayurveda.

The next sattvika-bhava, sweda is similarly the result of an unbalance of vata. The organ which is most immediately affected in sweda is tvak, or skin. The sattvika bhava, sweda is the result, as Bharata writes, of krodha, bhaya, harsa, lajja, dukkha, srama, roga, tapa and ghata, as also of vyama, klama, gharma and sampidana. (Ch. 7. sl. 94. Banaras ed.) It should be remembered that Caraka discusses all these symptoms as the result of undisturbed (akupita) and deranged (kupita) vayu in the body. Harsa or delight is the result of akupita vayu (Caraka Sutra. 12.8), as bhaya, dukkha, tapa are the results of kupita vayu (Caraka Sutra. 12.9). In Sutra-sthanam 14.29, Caraka notes that vyayama among other things, gives rise to sweda. In Sutra-sthanam. 14.6, Caraka speaks of perspiration or gharma, anger and grief as being characteristic of one, who is suffering from sweda. This being so, they should not be given any additional sweda. In Sutra. 14.21, he notes further that klama is to be removed by jentaka sweda. It is to

be noted that excess of vyayama, or sampidana always gives rise to diseases of vata. In Nidana-sthanam. 1.39, Susruta writes,

शोकाच्च प्रमदामद्यव्यायामैश्चातिपीडनात् ॥
ऋतुसात्म्यविपर्य्यासात् स्नेहादीनांच विभ्रमात् ।
अव्यवाये तथा स्थुले वातरक्तं प्रकुप्यति ॥ (170)

It should be noticed that Bharata holds like Caraka, that vyayama and sampeedana bring about sweda. Bharata refers to anger, fear, and excess of pleasure or of pain, as bringing about sweda (Ch. 7. 94a. Banaras ed.). Similarly, in Sutra-sthanam. 14.7, Caraka refers to hunger, thirst, anger and lamentation, and excess of sensuality as leading to perspiration. Caraka writes,

तृष्यतां क्षुधितानांच क्रुद्धानां शोचतामपि ।
कामाल्युदरिणांचैव क्षतानामाद्यरोगिणाम् ॥ (171)

In Cikitsa-sthanam. 28.6, Caraka again discusses the contributory causes of vata vikara. Caraka writes,

लंघनप्लवनात्यध्वव्यायामातिविचेष्टितैः ।
धातुनां संक्षयाच्चिन्ताशोकरोगातिकर्षणात् ॥
वेगसन्धारणदामादभिघातादभोजनात् ।
मर्म्माबाधाद्रजोस्ट्राश्वशीघ्रयानावतंसनात् ॥ (172)

Vyayama, ati-cesta, roga, soka and abhighata give rise to diseases of vata. The sattvika-bhava sweda is similarly accompanied with srama, roga, tapa and sampeedana. The sattvika vikaras being the manifestation of sattva within, it is naturally to be expected that sattvika bhavas, like srama, roga, tapa and sampeedana in sweda, are all the attendant effects of vayu vikara in Ayurveda. It has just been noticed how extensive is the range of Bharata's borrowings, even in the little details characterising a particular mental state.

Caraka in Cikitsa-sthanam. 28.65, speaks of how five vayus by their mutual interaction bring about different vikaras. The Prana vayu may smother the other four, just as these others might cover up prana. Caraka in Cikitsa. 28.67 writes,

स्वेदोऽत्यर्थं लोमहर्षस्त्वग्दोषः सुप्तगात्रता ।
प्राणे व्यानाबृते तत्र स्नेहयुक्तं विरेचनम् ॥ (173)

In Cikitsa-sthanam. 28.67, Caraka speaks again of what results when vyana vayu is covered up with udana. It leads to stupor, loss of appetite, sweda and incapacity of doing any physical or mental act. Caraka writes,

स्तब्धताल्पाग्नितास्वेदश्चेष्टाहानिर्निमीलनम् ।
उदानेनावृते व्याने तत्र पथ्यं मितं लघु ॥ (174)

In Cikitsa. 28.70, Caraka describes how there will be excess of perspiration, when the samana vayu is covered with pitta. Caraka writes,

अतिस्वेदस्तृषा दाहो मूर्च्छा चारतिरेव च ।
पित्तावृते समाने स्युरुपतापास्तथोष्मणः ॥ (175)

So it should be noted how the different vayus in their various combinations with themselves, and also with pitta and kapha, bring about different kinds of sweda. Susruta is also aware of the part played by vayu in stimulating the circulation of sweda. He writes, in Nidana-sthanam. I.10,

कृत्स्नदेहचरो व्यानो रससंवहनोद्यतः ।
स्वेदासृक्स्रावणो वापि पंचधा चेष्टयत्यपि ।
क्रूद्धश्च कुरुते रोगान् प्रायशः सर्व्वदेहगान् ॥ (176)

Susruta says that vyana vayu which pervades the whole body, brings about the circulation of sweda as also of blood. Caraka in Vimana-sthanam. 5.4, speaks of the stream of sweda. It originates, according to him, in meda-mula and loma-kupa.(177) In Vimana-sthanam. 5.6, Caraka writes,

व्यायामादतिसंक्षोभाच्छीतोष्णाक्रमसेवनात् ।
स्वेदवाहीनि दुष्यन्ति क्रोधशोकभयैस्तथा ॥ (178)

The sattvika bhava, sweda pre-supposes the stimulation of certain sthayi-bhavas, already present in the mind. Caraka says in Sutra-sthanam, 12.9 that vayu when enraged or agitated, would make one fearful, and he will lament and feel wretched :—bhaya-soka-moha-dainyati-pralapan janayati. Caraka has already noted how these are the attendant effects of the derangement of the stream of sweda. So the stimulation of these sthayi-bhavas, bhaya, soka into the rasas, bhayanaka and karuna is attended with the flowing of sweda, both being the result of a derangement of vata.

The third, sattvika-bhava, romanca is as much dominated by vayu, as the two others, just discussed. In Nidana-sthanam. 1.12, Caraka describes the symptoms of diseases, brought about by vata. Caraka writes, vipaka-visada-jrimbha-avimana - vepathu - srama - bhrama - pralapa - prajagarana-romaharsa-dantaharsa-stathosnabhiprayata. These are, as he says, vata-jvara-lingani.[179] In Nidana-sthanam. 1.18, Caraka writes again, mukha-vairasyam gurugatratvam-anannabhi-lasa-scaksuso-rakulatvam-asrvagamanam nidra dantaharsa etc. In both citations, Caraka refers to romaharsa or romanca as one of the symptoms of derangement of vayu.

Susruta in Nidana-sthanam. I.34 refers to roma-harsa as a symptom of vata-vikara. He writes, Kaphadhikamca vinmutram romaharsa kaphavrite. When the samana vayu is smothered by kapha, there is romanca. Again in Nidana-sthanam. I.58, Susruta writes,

यस्याग्रजो रोमहर्षी वेपथुनेत्रमाविलम् ।
वायुरूर्द्ध त्वचि स्वापस्तोदो मन्याहनुग्रहः ।
तमर्द्दितमिति प्राहुर्व्याधिं व्याधिविशारदाः ॥ [180]

Bharata when speaking of romanca, is aware that it is the result of vata jvara. In his analysis of the vyabhicharibhava, jvara (vide Ch. VIII), Bharata speaks of jvara as divided into those, attended with shivering (sa-sita), and those others, attended with burning (sa-daha). Bharata associates romanca with the vyabhicharibhava, sa-sita jvara. He writes, sa-sita stavat pravepita - sarvangot - kampana-kunchitahanucalana-nasa - vighurnana - mukhasosana - romancasra-anekaparide-vanadibhir-anubhavair-abhinaya prayoktabya. (Banaras ed. p. 93). This analysis of vata-jvara by Bharata has been taken over from Caraka's analysis of the nidanas of vata-jvara. Vepana and kampana in Bharata's analysis of vata-jvara, are also present in Caraka's analysis of the same.

Bharata's indebtedness to both Caraka and Susruta in respect of his analysis of sattvika bhavas, will be made even more clear from a study of the last sattvika-bhavas. Bharata in Banaras ed. 7.98a, refers to swara-sweda as one of the sattvika-bhavas. The characteristics of this sattvika-bhava, according to him, are bhaya-harsa-krodha-jvara-roga-mada. It has often been found, and very often supposed that Bharata associates these emotions with swara-bheda, as these naturally lead to it. But it has not been noticed that

all these being the result of a derangement of vata, swara-bheda which always goes with those, is itself to be looked upon as the result of vata-vikara.

The attendant causes of swara-bheda are bhaya, harsa, krodha, jvara, roga and mada. Caraka refers to how one who is unbalanced in vata, is easily frightened or delighted or made angry. In Sutra-sthanam. 12.9, Caraka writes, bhaya-soka-moha-dainyati-pralapam janayati. Harsa is equally the result of vata. Caraka in Sutra-sthanam. 12.8, writes vayustantra-yantradhara . . . niyanta praneta ca manasa, sarve-indriyanam-uddyotaka . . . . harsa-utsahayor-yoni.[181] Bhaya and Harsa, giving rise to sweda, are both of them the result of a derangement of vata ; so that sweda itself may be looked upon as the result of an unbalance of vayu.

Caraka has spoken of how one goes on talking wildly, when one has vataja jvara (Nidana. I.12). Swara-bheda, which is the subject-matter under discussion, is at once affiliated to vataja vikara. In both psychological and pathological planes, vataja vikara is attended with swara-bheda or pralapa. Arthur Avalon in Sat Cakra Niroopanam speaks of the six centres, which control the nervous system of the human being. The anahata Cakra represents the upper segments of the thoracic spine from which, arise the fibres, which supply the sympathetic fibres to the heart, lungs and the trachea. These in their turn, control the circulation, respiration and speech.

A careful analysis would reveal that while circulation and respiration are controlled by prana vayu, speech is controlled by udana vayu. (Sat-Cakra-niroopanam. 27-28). So at the moment of Rasa-realisation, with the emergence of sattva, prana vayu becoming dominant, gets control of the udana vayu, and this disturbs the smooth rhythmic flow of speech, leading to swara-bheda.

The Samkhya-tattva-kaumudi also speaks of hrdaya, kantha, talu and the head and the eye-brow as the seat of udana-vayu. "udana - hrid - kantha - talu-murdha-bhruma-dhya-vritti". Swara-bheda, which is one of Bharata's sattvika-bhavas, is thus the result of a derangement of udana vayu. This derangement of udana vayu leading to pralapa and swara-bheda is further aggravated by vataja jvara (Nidana-sthanam. 1.12).

Caraka in Cikitsa-sthanam. 28.70, speaks of how there is swara-bheda, when slesma covers and immobilises the udana vayu. The udana vayu being at the root of all speech, there is vak-swara-graha, when the udana vayu has been smotherd. Avrite slesmanodane vaivarnyam vak-swara-graha (Cikitsa-sthanam. 28.70). In Cikitsa. 28.10, Caraka speaks of how swara-bheda results from an unbalance of vayu. He writes, dantascalanti vadhyete sravanau bhidyate swara. In Nidana-sthanam 6.10, Caraka writes again that vayu gives rise to sira-sula, anga-vedana, kantha-kanduan, parsa-vedana, skandha-vedana, swara-bheda, and prati-swaya. In both citations from Caraka, swara-bheda occupies a prominent place among the vata-jvara nidanas.

So extensive has been the range of Bharata's borrowings from Caraka and Susruta, that he seems to have consulted these texts before writing out the general characteristics and traits of each of these sattvika bhavas. Vepathu is the fifth Sattvika bhava, referred to by Bharata. It is the result of cold, fear, delight, anger or fever (7.95 Banaras ed.). Bharata in 6.81 ff. has already spoken of vepathu, a characteristic of sa-sita jvara. He seems to have been fully aware of the medicinal implications of vepathu, as being a vayu vikara. In discussing the vyabhichari-bhavas, jvara, Bharata follows the two-fold division of it into sa-sita and sa-daha. It should be clearly noted that Bharata associates vepathu with sa-sita jvara, and not with sa-daha jvara (See also Ch. VIII). The reason why Bharata associates the sattvika bhavas, vepathu with sa-sita jvara, and not with sa-daha jvara, will be made clear from the following analysis of the lingas of vata and pitta jvara.

In Nidana-sthanam. I.12, as already noted, in connection with the analysis of swara-bheda, Caraka speaks of vipaka - visada - jrimbha - vinama-vepathu-srama-bhrama-pralapa - prajagarana - romaharsa-dantahrsa-stathosnabhi-prayata . . . . vatajvara-lingani bhavanti.[182] The love of hot things in vata-jvara, shows that this jvara is sa-sita. It has been seen that Caraka associates vepathu and romaharsa with this sa-sita jvara. But in pitta-jvara, which is sa-daha, there is no vepathu, but only distaste for food, sweda, pralapa and red eruptions in the body (Nidana-sthanam. I.13). The symptoms of vata-jvara are, according to Caraka, vepathu and romaharsa. These are not to be

met in pitta-jvara. It thus clearly points to the conclusion that the presence of vepathu and swara-bheda indicates that the vata has been deranged. It is because of this that vepathu and swara-bheda are associated with the evocation of rasa, accompanied with an excess of sattva (or vayu). The sweda which Caraka associates with pitta-jvara, is not the same sweda, which has been analysed as a separate sattvika bhava by Bharata.

Vepathu has again and again been referred to as the characteristic symptom in vayu-vikara. In Sutra-sthanam. 17.31, Caraka writes, pitta-slesma-ksaye vayur-marmanya-bhinipeedayana pranasayati samgamca vepayatyatha ba naram. Vayu getting the uppermost with the loss of pitta and slesma, agitates and shakes the body. In Nidana-sthanam. 1.12, Caraka speaks of kampa and vepathu as symptoms of vata-jvara. Caraka writes, jrimbha-vinama-vepathu - srama - bhrama - pralapa-prajagarana-vatajvara-lingani bhavanti. In Sutra-sthanam. 14.8, Caraka speaks of pado-rupanu-jangha-rti-samgrahe swayathavapi. Khallisva-mesu site ca vepathau vatakantuke. It is clear that Caraka associates vepathu with vatajvara, which is sa-sita.

Susruta also holds that shaking and trembling are the characteristic marks of vata-vikara. In Nidana-sthanam. I.58, he writes,

asyagrajo roma-harsa vepathur-netram-avilam
vayuroordham tvaci swapastodo manyahanugraha
tam-arditamiti prahur-vyadhim vyadhi-visarada.
ksinasya-nimisaksasya prasaktavyaktabhasina.
na sidhyatyarditam badam trivarsam vepanasya ca. (183)

Again in Nidana-sthanam. I. 63, Susruta writes,

प्रक्रामन् वेपते यस्तु खंजन्निव च। गच्छति ।
कलायखंज तं विद्यान्मुक्तसन्धिप्रवन्धनम् ॥ (184)

All these are, as Susruta notes, the result of a derangement of vata.

Vaivarnya or turning pale is a common occurrence when there is great excitement or nervous derangement. It is, once again, the result of vayu vikara. Pallor results when the prana vayu, which controls circulation and respiration, is not functioning properly. This prana vayu is situated in the region of anahata cakra (Sat-cakra-niroopanam. 22). From the Ayurvedic point of view, the anahata cakra

represents the spinal centre, corresponding to the cardiac plexus, the seat of portion of the prana vayu. Vaivarnata results when the prana vayu has been deranged in some way or other.

In Vata-vyadhi-nidanam, Susruta says how vayu when deranged, brings about vaivarnya, sphurana, rauksmyata (Nidana. I. 17). Susruta writes,

Vaivarnyam sphuranam rauksmyam suptim cumu-cumayanam
Tvakstha nistodanam kurjat tvag-bhedam paripotanam.[185]

Vaivarnyata results from a derangement of vyana vayu, which carries the stream of sweda as also of blood (Nidana. I. 10). Again in Nidana. I. 44, Susruta speaks of vaivarnya, as a result of vata vikara. Susruta writes

प्राग्रूपे शिथिलौ स्विन्नौ शीतलौ सविपर्य्ययौ ।
वैवर्ण्यतोदसुप्तत्वगुरुत्वौषसमन्वितौ ॥ (Nidana I.44) [186]

It is to be noted that all these causes of pallor or vaivarnyata have been described under vata-vyadhi-nidanam by Susruta. Caraka also refers to vaivarnya, when the tvak has been affected by the wind. The passage has already been referred to, in connection with the discussion of stambha (Cikitsa. 28. 9). Caraka says that when vayu affects the blood, it leads to stambha, and when it affects the skin (tvak) it leads to vaivarnya. In Cikitsa-sthanam. 28. 21, Caraka says further how one turns pale, when the vayu affects the flesh and the skin (tvak). It should be carefully noted that Caraka says that pallor in the body is the result of a defilement of blood. In Sutra-sthanam. 24.4, Caraka writes,

गुल्मोपकुशवीसर्परक्तपित्तप्रमीलकाः ।
विद्रधी रक्तमेहश्च प्रदरो वातशोणितम् ॥
वैवर्ण्यमग्निनाशश्च पिपासा गुरुगात्रता ।
सन्तापश्चातिदौर्ब्बल्यमरुचिः शिरसोऽतिरुक् ॥ [187]

In Sutra-sthanam. 24. 6, Caraka means by implication that all diseases, relating to blood are to be traced to the derangement of vata. But the seats of vata being different in different cases, sometimes blood-letting might be necessary, and medicines for countering the dominance of vayu would be of no avail. It is clear from the foregoing analysis how deeply is Bharata's view on vaivarnya coloured by the

Ayurvedic analysis of vata-vyadhi. Another passage from Caraka might be referred to in this connection. He refers to how vayu when heated, might lead to a derangement of rakta-vahi srota (Vimana. 5. 6). There is hardly any need to emphasize that the derangement of rakta-vahi srota leads to vivarnata.

The extensive range of Bharata's borrowings from the medicinal speculations of Susruta and Caraka, was not accidental. The foregoing analysis of the six sattvika bhavas as vayu vikara, must have pointed out that Bharata was deeply aware of the basic contention of this chapter, that sattva in the psychical plane, corresponds to vayu in physiological level. Sattvika vikaras as such, are nothing but vayu vikaras. It is the same with Bharata's analysis of asru and pralaya. Susruta in Sarira-sthanam. 9. 4, speaks of two nadis which carry the stream of asru or tears. Saradatanaya in Bhava-prakasanam. (G.O.S.) p. 184-6, describes how the different nadis are responsible for different physical and physiological manifestations. The nadis which are affected, when one is shedding tears, are the gandhari for the left eye, and poosa for the right. These nadis have been discussed at length in the Tantra literature. The deranged vayu by disturbing the even flow of srotas in the gandhari and in the poosa, brings tears to the eyes.

In the discussion of the relation of the different vayus to the functioning of different nadis, the analysis of Mm. Gananath Sen in the Pratyaksha Sariram. Part II. p. 164-8, might be referred to at this point. The gandhari and the poosa are primarily responsible for the shedding of tears. Saradatanaya in Bhava-prakasanam (G.O.S.) pp. 182-5, discusses how vayu courses through dhamanis and nadis. He says that nada is made possible when these nadis are affected with wind (pp. 185-6). The Tantras hold the same position as the Ayurveda that secretion of tears is the result of a derangement of vayu, and Bharata's standpoint is not essentially different from their analysis.

In Cikitsa-sthanam. 3. 48, Caraka speaks of how there is a flow of water from the mouth and the nostrils in Vata-slesma jvara. In Cikitsa-sthanam. 3. 68, he discusses how kama, soka and bhaya contribute to the increase of vayu in the system. Caraka writes, kama-soka-bhayat-vayu, krodhat pittam trayas mala. In Sutra-sthanam. 12. 9, he writes similarly, vayu gives rise to fear, grief and stupor. In

Cikitsa-sthanam. 3. 72, he says how tears flow out in a jvara, which originates from sorrow. The sokaja jvara being a vata vyadhi, the natural conclusion is that tears flow out as the result of a derangement of vayu.

In Cikitsa-sthanam. 26. 62, Caraka discusses the disease, known as pratisyaya. He says that garrulity, anger, keeping awake at night, sleeping by day and weeping, all these bring about prati-syaya. Caraka holds that in vataja prati-syaya, there is a flow of water from the nostrils. There is also swara bheda, showing thereby how deeply Bharata's Rasa-speculations were indebted to Caraka and Susruta.

The discussion of the sattvika vikara, asru might be looked at from another standpoint. It shall be found in Ch. VIII, how Bharata's discussion of the vyabhicharibhava jvara, has been taken over from the analysis of Caraka and Susruta. It is to be remembered that Bharata associates with sa-sita jvara, trembling of limbs, contraction of the jaw-bone, drying of the palate, and flowings out of the mouth and eyes. Sa-sita jvara, as Caraka notes (Cikitsa. 3. 17), is a vata jvara. It might be said that sa-sita jvara is accompanied with the flowing of tears. This is only possible because sa-sita jvara is a vataja vikara.

Susruta looks at the question of asrupata from the standpoint of dhamani. He speaks of two dhamanis which carry tears (Sarira. 9. 4). It appears that Susruta was discussing the question from the standpoint of the Tantras. But the primary contention remains unchanged ; for it is through the nadis and the dhamanis that vayu moves. The activity of the dhamanis carrying tears should then better be attributed to vayu, which as Caraka says, is the source of all activities (Sutra. 12. 8).

Bharata's last sattvika-bhava, pralaya is again, the result of vata vyadhi. He says that srama, murcha, nada, nidra, abhighata and moha contribute to pralaya. Bharata seems to have mixed up the contributory causes and attendant effects. Srama, mada, nidra and abhighata are the contributory causes of pralaya, while murcha and moha are the attendant effects. It should be noted that the contributory causes of pralaya are also the causes, which whip up the vayu, and contribute to its unbalance. Murcha and moha have always been looked upon as the attendant effects of vata vikara.

Caraka in Cikitsa-sthanam. 28. 6 has spoken of how lamghana, plavana, and vyama, all different forms of srama (also Natya-sastra. Banaras ed. ch. 7. 47), whip up vayu. Caraka says further that abhighata is also the contributory cause of vayu (Cikitsa. 28. 6). It will be remembered that nidra has been called by Caraka, one of the three upastambhas (Sutra. 11. 14). It has already been noticed in Ch. II how sattvika ahara contributes to the evolution of sattva, just as rajasa and tamasa ahara contribute to the evolution of rajas and tamas. Caraka speaks of brahma-carya along with nidra and ahara as the three upastambhas. So all the contributory causes of pralaya, srama, nidra and abhighata, excepting mada, have been found to aggravate vayu.

When Bharata speaks of mada as contributing to pralaya, he must have been thinking of sattvic pana. Caraka writes (Cikitsa. 24.26).

सुगन्धिमाल्यगन्धैर्वा सुप्रणीतमनाकुलम्।
मिष्टान्नपानविशदं सदा मधुरसंकथम्॥
सुखप्रमाणं सुमदं हर्षप्रीतिविवर्द्धनम्।
स्वर्त्तुं सात्त्विकमापानं न चोत्तममदप्रदम्॥ (188)

It has to be remembered that if the drink be not of a sattvic nature, it might give rise to restlessness (Cikitsa. 24. 27), and stupor (Cikitsa. 24. 28). The moha, murcha and nidra, attendant upon pralaya, are thus not the result of tamasa pana, but the result of vayu vikara. In Cikitsa. 28. 70, Caraka speaks of the presence of murcha, when pitta covers the prana vayu, or the udana vayu, or even the samanya vayu. In Sutra, 12. 9, Caraka speaks of how enraged vayu stupefies the senses (bhaya-soka-moha-dainyati-pralapan janayati).

Bharata was probably aware of Caraka's paens of praise of vayu in Sutra 12. 12. It will be remembered how Caraka speaks of vayu as mrityur-jamo niyanta prajapati-vaditir-viswakarma viswarupa sarvaga sarva-tantranam vidhata bharanamanur-vibhur-visna-kranta lokanam vayureva bhagavan (189) Bharata refers to the worship of vayu in the chapter on Ranga-devata-pujanam (III. 28, 44, 54, Banaras ed.). But Abhinavagupta seems to have been unaware of this background of Bharata's analysis of sattvika-bhavas. This is surprising, because Abhinava with his usual acuteness,

notices how mind and body are intimately related to each other. tatra manaso dehavrittitvat samadhanam sattvam-upacaraddeha-atmakam. dehe hi manaso-samadhatvyam. (Abhinava-Bharati. vol. III. 151). Again, Abhinava speaks of how aesthetic perception spreads out from the consciousness, and comprehends the whole structure of the physical body. This is what he calls sattva. He is careful to not that perspiration and shivering, though these are of the physical body, are nevertheless manifestations of the inmost mind. (Ibid. p. 152).

Abhinavagupta in p. 152 further notes the peculiar nature of sattvika bhavas. He writes, kim cete dehavikara prajatnena nirvartya iti (saksina iti) jaduccyata tasminnatya-sya samsara nama tadasti yat-prajatmena nirvartya iti sattvika-advaitam kim ca vibhava-anubhava-vyabhichari-vyatirik-tamapi jadyatro-payogi tad-vrithaiva prati-jnatam tat-samyo-gatrasa-nishpattiriti, gita-stodya-rangadivalenedam vyavas-thitam natye upayoga.[190] Abhinavagupta admits that the excellence of sattvika bhavas depends on certain physiological manifestations. In p. 153, he says once again, citta-vritti-rupam jat-sattvam tad-bhu-kaya-samkranta-prana-deha-dhar-mata-vasat bhavadapi bhavadhyaye rasadhyaye ca vitatya niroopitamiti. This is an echo of Bharata's dehatmakam bhavet-sattvam sattvadbhava samuthita (G.O.S. III. 22. 6). All these distinctly echo Caraka's Sarira-sthanam. 4. 16. where Caraka writes, sariram hi sattvam-anuvidhyeeyate sattvamca sariram.

IV

The sattvika bhavas might be analysed from another standpoint. It would prove conclusively the degree and range of Bharata's indebtedness to the speculations of Caraka, and Susruta. This is from the standpoint of the attendant psychical effects of each of the sattvika bhavas. It should be remembered that Bharata in Ch. 7 slokas 94-98 (Banaras ed.), associates certain psychical manifestations with each of these sattvika bhavas. Some of these manifestations are common to all eight sattvika bhavas, while certain others are peculiar to each particular bhava. But what is

to be noted in the following analysis, is that all these psychical manifestations, peculiar to a particular bhava, are the result of vayu vikara. Caraka says again and again that both body and mind can be the seat of diseases ; and the tradition goes that Patanjali wrote the Yoga-sutra to cure the diseases of the mind, as he wrote the Caraka-samhita to cure the unbalance of the body (See Ch. VI). The point which has got to be emphasized at this stage is that all these sattvika bhavas are accompanied with certain mental dispositions.

Bharata in Ch. 7. sl. 94 (Banaras ed.) associates the following psychical dispositions with sweda. These are krodha and bhaya, while srama, roga and vyayama appear to be the contributory causes of sweda. Caraka in Sutra-sthanam. 14. 29 enumerates krodha, bhaya and vyayama among the ten nir-agni sweda. In Ch. 7. sl. 95, Bharata associates harsa, bhaya, roga, vismaya, visada, mada and rosa with the sattvika-bhava, stambha. Of these seven additional bhavas, noted by Bharata, bhaya it common to both sweda and stambha ; and rosa in stambha is very close to krodha in sweda. It should be noted that Caraka in Sutra-sthanam. 12. 9. in discussing the symptoms of unbalanced vayu, refers to bhaya, soka, moha and dainya as attendant effects. It has already been noticed that Caraka speaks of both bhaya and krodha as niragni sweda. (Sutra. 14. 29). Bhaya and krodha by exciting the vayu, bring about all the symptoms of vata vikara, and are themselves the result of them.

Speaking of stambha in Ch. 7 sl. 95 (Banaras ed.), Bharata says further that it may result also from vismaya, visada and mada, not to speak of roga, which has already been discussed by Caraka as a vata vyadhi in Cikitsa-sthanam. 28. 6. Caraka looks at visada as the result of vayu vikara (Sutra. 12. 9). By vismaya and mada, Bharata practically means the same thing, which Caraka describes as harsotsahaur-joni (Sutra. 12. 8). All these indicate how Bharata in singling out the particular effects of each sattvika-bhava, was only selecting one or more symptoms, associated with vata vikara.

Bharata associates these physiological manifestations of sita, bhaya, harsa, rosa, sparsa and jvara with the sattvika bhava, kampa or vepathu. The following analysis will show

how all these physiological manifestations show a predominance of vata. It shall be noticed in the analysis of the vyabhicharibhava, jvara in Ch. VIII how sa-sita jvara is a vata-jvara, showing thereby the predominance of vayu in the physiological manifestation of sita. Caraka associates bhaya and harsa again with vata vikara. (Sutra. 12. 9).

Rosa, sparsa and jvara are similarly the result of an unbalance of vata. In Jvara-nidanam (Nidana. I. 12), Caraka speaks of catita and mathita as indicative of vata vikara. Sparsa is universally associated with vayu. Bharata's reference to jvara in connection with the sattvika bhava, kampa might show his awareness that with old age, there is a progressive dominance of vayu. All these indicate how thoroughly Bharata must have been aware of the different manifestations of vayu. In Sutra. 17. 31, Caraka writes that with the loss of pitta and slesma, the enraged vayu shakes the patient.

The attendant effects of the fourth sattvika bhava are again all of them, the results of vata vikara. These are, as Bharata says, in Ch. 7. 96b (Banaras ed.), soka, animesa-preksana, sita and roga. Soka, as already noticed, is the result of a vayu vikara (Caraka—Cikitsa-sthanam. 28. 6). Sita and roga are again the result of vata vikara. Animesa-preksana is, strictly speaking, not a mental state ; it might result from the vayu being enraged, taking away the mobility of the senses. (Sutra. 12. 9).

The first four sattvika bhavas and their attendant effects, must have indicated the wide range of Bharata's indebtedness to the Ayurveda and the natural sciences. The last four sattvika bhavas are as much indebted to Caraka and Susruta as the ones, just discussed. The fifth sattvika-bhava, vaivarnya is associated with the following characteristics and features. These features are all the result of vayu vikara. The characteristic features of vaivarnya are according to Bharata, sita, krodha, bhaya, srama, roga, klama and tapa (Banaras ed. 7. 97a). Out of these, sita has been already discussed under kampa or vepathu ; krodha under sweda ; bhaya also under sweda, stambha and kampa ; srama under sweda ; roga under sweda, stambha and asru. These alone should have been conclusive in proving the great dominance of vayu in vaivarnya. Klama which Bharata associates with vaivarnya, and tapa (the last feature of vaivarnya, enumerated by Bharata), are again typically the work of vayu. Caraka

in Sutra-sthanam. 12. 9, writes, kupitastu khalu sarire sariram nanavidheyair-vikarai-rupatapati ..... sarve-indriyanyau-pahanti. [191]

Vaivarnya might once again be looked at from the standpoint of the Tantras. The Tantras speak of the anahata cakra, situated in the region of the heart, and which is the seat of prana vayu. This represents, according to the Satcakra-nitroopanam, the centre of respiration and circulation. Vivarnata results from the slowing-down of the stream of blood ; and the prana vayu, which controls the circulation of blood, when deranged, brings about vivarnata. The prana vayu, seated in the anahata cakra, is thus responsible for this vivarnata. So from both the Ayurvedic and the Tantric points of view, vivarnata is found to be the result of a derangement of vayu.

The sixth sattvika-bhava, romanca has been discussed by Bharata in Ch. 7. 97b (Banaras ed.). It is characterised, as Bharata says, by sparsa, bhaya, sita and harsa, as also by krodha and roga. Bharata's enumeration of the characteristic features of romanca is not haphazard. He is extremely careful in singling out the special features of vata vikara, and associates these with romanca. In the discussion of kampa, it has already been noticed how sparsa is the characteristic feature of vayu. Bhaya is a typical case of vata vikara, and has been discussed under sweda, stambha, kampa and vaivarna. Sita, again, is the result of vata jvara. It has been discussed as a vata vikara under kampa, asru and vaivarnya. Harsa again, is a typical symptom of vata vikara. It has been noticed how it accompanies the sattvika-bhavas, stambha and kampa. Bharata's reference to krodha as going with romanca, shows that he was fully aware that krodha is the result of vayu-vikara. Bharata discusses krodha with reference to sweda and vaivarnya, which are typical cases of vayu vikaras. There is no need to emphasize that rogas, giving rise to romanca, are all cases of vata vikaras (Caraka. Nidana-sthanam. I. 12).

The sattvika bhava, swara-bheda or swara-sada is once again, the result of vata vikara. All the attendant effects and symptoms of swara bheda are to be traced in Caraka and Susruta's analysis of vata vyadhi. These attendant symptoms of swara-bheda are according to Bharata, bhaya, harsa,

krodha, jvara, roga and mada. All these are the result of the derangement of vata. Bhaya and harsa are present, when vayu is unbalanced (Caraka. Sutra-sthanam. 12. 9). Krodha has been noticed under the discussion of sweda ; it has been found in Caraka, Sutra-sthanam. 14. 7, how krodha is the result of an excess of vata.

There is nothing new in Bharata's associating with swara-sada such other symptoms, as jvara, roga and mada. All these are the results of vata vikara. The jvara which Bharata has in mind is a sa-sita or vataja jvara. The assumption that the sattvika bhava, swara-sada is the result of a vata vikara, does not rest only on an analysis of the similar attendant effects. It has been noticed how Caraka associates swara-bheda with vata vikara (Cikitsa-sthanam. 28. 30). The precise nature of this derangement has been more elaborately discussed by Caraka in Cikitsa-sthanam. 28. 70. It should be remembered that udana vayu, seated in the anahata cakra, is responsible for speech (Sat-cakra-Niroopanam. 26-27). Caraka in exact agreement with this position, holds that swara-bheda results from a derangement of udana vayu. At this moment, the udana vayu has been covered by slesma (Cikitsa-sthanam. 28. 70).

There is no need to emphasize that mada also leads to swara-bheda. Among the many effects, produced by mada, swara-sada is quite noticeable. Bharata's discussion of the vyabhicharibhava, mada is deeply influenced by both Caraka and Susruta (vide Ch. VIII). The mada which leads to swara-sada, is the first of the three types of drink, e.g. sattvika pana. (Vide Caraka—Cikitsa. 24. 26). Caraka in Cikitsa. 24. 22, notes how wine of the suitable kind, when drunk, will make one delighted, strong and powerful ; it will provide nourishment and cure diseases ; it will stimulate appetite, and cleanse the heart, and improve the voice and complexion. It takes away fear and the sense of exhaustion. In Cikitsa. 24. 26, Caraka says further that the drink which brings delight and priti is of a sattvic nature, meaning thereby it stimulates sattva.

The last sattvika bhava, pralaya equally shows the very great dominance of vayu. Bharata associates srama, murcha, mada, nidra, abhighata and moha with pralaya. All these are the results of vata vikara. Srama or the feeling of

exhaustion, proceeding from a derangement of vayu, has already been discussed under sweda and vaivarnya. It has to be remembered that Caraka in Cikitsa-sthanam. 28. 6, admits that srama gives rise to the derangement of vayu.

Murcha, the second feature of pralaya, is essentially a vata vikara. Caraka repeatedly says that murcha results when the vayus are smothered by pitta. In Cikitsa-sthanam. 28. 70, Caraka refers to murcha when the prana vayu is covered by pitta. Once again, there might be murcha if the udana vayu be smothered by pitta. Thirdly, murcha results when the pitta covers the samana vayu. The sattvika bhavas being the result of the activities of the udana vayu (Ch. VII. Sec. I), it is to be remembered that pralaya with murcha, results when the udana vayu has been smothered by pitta.

The last four symptoms of pralaya, mada, nidra, abhibhata and moha are also the result of vayu vikara. Mada has already been discussed as a vata vyadhi symptom in the analyses of stambha and swara-bheda. In Cikitsa-sthanam. 24. 22, Caraka says that sattvika pana of mada will bring about pralaya or forgetfulness. Caraka says that mada by stimulating the antidotes of diseases, makes the mind pleasant, lovable and whets the sense of enjoyment. All these show that in all such activities, the wine stimulates the sattvika qualities of man.

Sleep which Bharata associates with the sattvika bhava, pralaya, is not ordinary sleep. Nidra in this sense, is not simply to be oblivious of, and unmindful of everything. In that case, it would not be sattvika, but essentially tamasic. Caraka in Sutra-sthanam. 21. 32, has discussed the different kinds of sleep, the difference arising out of the difference in the determining cause. He writes in Sutra-sthanam 21. 30, if for any reason, there be sleeplessness or insomnia, proper diet and bath, things which are pleasant to the mind, fragrant scent, sweet sound will help restore the sleep. The things which Caraka prescribes for the restoration of sleep in Sutra-sthanam. 21. 30, being all of a sattvika nature, it shows that pralaya must have a predominance of vayu.

The next symptom, associated with pralaya by Bharata, is once again, the result of vata vikara. This is, as Bharata says, abhighata. Abhighata has the same predominance of vayu, as the other symptoms of pralaya already discussed.

In Nidana-sthanam. 4. 9, Caraka says that abhighata, udbega, soka and vyayama bring about the disease, vataja meha. In Cikitsa-sthanam. 3. 67, Caraka again writes, that fever resulting from hitting with sticks and stones, or cutting with weapons, or any disease brought about by similar wounds, are known as abhighataja jvara. Abhighataja jvara, as Caraka insists, is always the result of enraged vayu, working on blood, which has been poisoned in the process (Cikitsa. 3. 67). All these indicate how deeply Bharata must have been conscious of the medicinal speculations of Susruta and Caraka.

Moha which Bharata, associates with pralaya, might be either kamaja or sokaja. It may be even bhayaja moha. Pralaya might result from all three sources, kama, soka or bhaya. It will be remembered that Caraka in Cikitsa-sthanam. 3. 68, speaks of these three as the exciting cause of vayu. Caraka writes, kama-soka-bhayad-vayu. So pralaya arising out of abhighata, shows the same characteristic traits of vata vikara.

It should be noted that moha has been referred to by Caraka, Sutra. 12. 9, as a symptom of deranged vayu. All these indicate the very great importance of studying the sattvika bhavas of Bharata side by side with Caraka and Susruta's analyses of vayu vikaras. The present discussion of sattvika bhavas might be appropriately concluded with a reference to the high praise of vayu in Caraka, and sattva as the soul of aesthetic enjoyment in Abhinava-Bharati. vol. I. p. 279. Caraka writes in Sutra. 12. 10, dharanee-dharanam jvalano-jvalanam aditya-chandra-naksatra-graha-gananam santana-gati-vidhanam, sritisca meghanam apamca visarga pravartanam srotasam . . . . vijabhi-samskara, sasyabhivardhanam . . . . . avaikarika-vikarasceti.[192] Again in Sutra. 12. 12, Caraka sings in praise of vayu. Sukhasukhayorvidhata mrityur-janmo-niyanta prajapatiraditir-viswakarma viswarupa sarvaga sarvatantranam vidhata bhavanamanurvibhur-visnu, kranta lokanam vayureva bhagavan.[193] Abhinavagupta in almost similar strain, writes of this state of aesthetic enjoyment, vistara-vikasa-laksanena sattvodrekaprakasanandamaya-nija-samvid-visranti-vilaksanena parabrahmaswadavidhena bhogena param bhujjyata iti[194] (vol. I. p. 279). It has already been seen in Ch. V and shall be seen in a clearer light in Ch. XI, how there is a reflection of the aprakrita visuddha sattva, on the purified sattva

of the reader or the spectator, making possible aesthetic enjoyment. In the discussion of sattvika bhavas, a somewhat similar position is maintainable. The sattvika vikaras, arising out of an evocation of Rasa, are reflected in the vataja nature of a man. This is in accordance with the best tradition of Indian thought, which saw no great difference between nama and rupa, between sattva and sarira. between body and soul.

CHAPTER VIII

Bharata's vyabhicharibhavas and their background in the physiology and pathology of Indian Ayurveda.

In discussing the relation of the sattvika-bhavas to the pre-dominance of vayu in the system, the awareness of the problem of Body-Mind among the ancient Hindus has been strongly emphasized. The different approaches to this "central problem of philosophy" have been summarised at the beginning of Chapter III. Modern science has brilliantly upheld the truth in the early speculations on Rasa. The study of human behaviour has for long been dominated by two opposite dogmas. The first, commonly called mechanism, has sought to account for all behaviour in terms of the quasi-automatic activities of the central nervous system. Its units have been the tropism, the reflex, and more recently, the conditioned reflex.*[1] The second, commonly called vitalism, has sought to explain behaviour in terms of non-material principles, commonly equated with life or mind. This dichotomy has obviously sprung from the traditional dualism of mind and matter, and betrays all the gloomier tints of the Cartesian picture.*[2]

The history of physiology shows how activities ascribed to "vital forces" by one generation have been resolved into "mechanical activities" by the next. In psychology, a somewhat similar trend may be noticed: Activities ascribed to "mental forces" by one generation are interpreted in terms of neural mechanisms by its successor. Although this does not necessarily mean that mental processes can be identified with brain processes, it does suggest that many aspects of behaviour formerly attributed to mind may now be more profitably viewed as the outcome of nervous integration. At all events, a body of knowledge is steadily being assembled which relates the facts of behaviour to the nervous and glandular activities of the body.

Behaviourism and its important bearing on the question of vyabhicharibhava as essentially dependent on bodily

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1 Pavlov's Lectures on Conditioned Reflexes
2 Vide Introduction and Ch. III.

stimulus, cannot be discussed here at any length.*[3] The word "behaviour" is used to mean anything that the body does, whether external and therefore visible, as when at sight of a ghost the hair stands on end, or internal and unseen, as when under the influence of the same stimulus, the adrenal gland secretes fluid. The behaviourist asks, "Given an object or situation, what will the individual do when confronted with it ?" or vice versa, "when an individual behaves in a certain manner, what is the object or situation which caused him so to behave ?"

The intimate relationship between body and mind, which is the subject of detailed analysis in Behaviourism, has been brilliantly upheld by recent work on glandular secretions and their importance in the emotional life of the individual. Professor Cannon, by a number of ingenious and well-controlled experiments, has shown that in fear and anger, a most complicated series of bodily changes occurs. The first nervous impulses from the brain, which has been the instrument for perceiving the dangerous situation, speed out to the heart, the lungs, and the adrenal gland, causing a rapid and more powerful heart-beat, quickening breathing, and causing a discharge of adrenalin.

So remarkable is this chemical that it produces in various parts of the body different changes all directed to the same end—increasing the strength and invulnerability of the animal. It rapidly splits up the animal starch in the liver, and puts at the disposal of the blood an immediate supply of sugar, to be burned up in muscular exertions. It stops at once the churning movements of stomach and intestines, so that digestion ceases and the blood supply can be diverted to the big muscles required in fight or flight. It increases the coagulability of the blood, so that clots form readily over any wounds that may arise. It contracts the small capillaries of the skin, sending the blood inward, making the face pale, and producing a cold sweat. All these, by the way, have been enumerated by Bharata, as vyabhicharibhava. The adrenal gland is, therefore, par excellence, the emergency gland, and has done much to aid the survival of man in a hostile environment.

If the fighting instinct of man be associated with adrenalin secretions, the expression of fear is associated with

[3] J. B. Watson's Behaviourism, and G. F. Stout's Mind and Matter may be consulted for a detailed discussion of the subject.

the secretions of thyroid glands. Many cases of swollen and over-stimulated thyroid gland, together with those staring and protruding eyes, which result from excess of thyroid, were found among people, subjected to terrifying situations.

The philosopher has speculated entertainingly but also inconclusively for many centuries on the relation of mind and body, but now the scientist is revealing upexpected wonders in that relationship. Flesh is more spiritual, and thought and emotion more physical than we had supposed. The chemistry of the cell is at once the chemistry of the soul. Mind and body are but different attributes of a single substance, which down to the smallest atom, presumably has both mental and physical properties. It is through the ductless glands chiefly that body can affect mind and mind body. Most of the miraculous cures through suggestion, faith and hypnotism are cures which first cause an immense and powerful change of mood. This acts appropriately upon the ductless glands, and gradually brings about far-reaching changes in the bodily organs.*[4] The brilliant anticipations of the father of Indian Poetics, Bharata, that mental moods are inalienably associated with bodily states, have been found to be true by modern physiology and psychology.

In 1954, the present writer was the first to point out that Bharata's vyabhicharibhavas were, all of them, taken over from the Indian Ayurveda (Indian Historical Quarterly. vol. XX. No. 1, March, 1954). It has been noticed in that article, "Susruta, Caraka and Bharata", how complete passages and entire slokas with very little change from Caraka and Susruta, have been incorporated in the body of the Natya-sastra, sometimes with acknowledgement, but often without any. It has been pointed out towards the end of Ch. VI, that the existing evidences raise the very strong presumption that Bharata was deeply indebted to Patanjala-Caraka. It has to be remembered that by vyabhicharibhavas Bharata means certain attendant physiological and pathological changes which come over the audience or the spectator, at the moment of Rasa-realisation. The extensive borrowings by Bharata in his treatment of vyabhicharibhavas, clearly indicate what must have been the literary and philosophical background of the Natya-sastra.

In his discussion of vyabhicharibhavas, Bharata has freely drawn upon both the Yoga-sutra and the Caraka-samhita. It will be remembered how repeatedly Bharata

refers to such typically Patanjala concepts as sruti, smriti, sadacara among the Natya-devas (See Ch. VI). It may be pointed out further that at least three vyabhicharibhavas have been taken over from the Yoga-sutra, and possibly a fourth. The first vyabhicharibhava discussed by Bharata, is nirveda. A great controversy has raged over the admissibility of nirveda as the sthayin of Santa (See Dr. Raghavan's Number of Rasas—sec. iv. Adyar). The able advocacy of Dr. Raghavan, championing the claims of Nirveda as the sthayin of Santa, has got to be remembered in this connection. It should be noted that Bharata in describing nirveda, writes, tatra nirveda nama daridra-vyadhyvamanana-adhiksepa-akrusta-krodha-tadana-istajanaviyoga - tattvajnanadibhir vibhavai utpadyate (G.O.S. vol. I. p. 357). Bharata here gives many causes which produce nirveda. One of these varieties of nirveda, which Bharata has in mind, is that one born of Tattva-jnana. It is nirveda for all wordly and mundane things. Sarngadeva in Sangita-ratnakara also refers to the nirveda, which is born of Tattvajnana as the permanent sthayin of Santa. Abhinavagupta while expounding the case of nirveda, writes, tattva-jnanagasca nirveda sthayyantaropamardaka. Bhava-vaicitrya-sahisnubhya ratyadibhya ya parama sthayi-seela sa eva hi sthayyantaranamupamardaka (G.O.S. vol. I. p. 334).

It should be noted that Bharata twice refers to tattvajnana as the vibhava of Santa (G.O.S. vol. I. p. 333, 357). In p. 333, Bharata further refers to vairagya as the appropriate vibhava of Santa. In his search for the vibhava of Santa, Bharata goes back to Patanjala. Tattva-jnana, as the Vyasa-bhasya writes, is one of the six gunas, seated in the buddhi. (Sadhana-pada. 18). Though these six faculties discussed here, are all of the buddhi, these are attributed to purusa.

Bharata's reference to vairagya as the vibhava of Santa further points to the extensive range of his indebtedness to the Patanjala system. It should be remembered that Bharata speaks of both tattva-jnana and vairagya as the vibhavas of Santa. He has already spoken of sraddha as one of the ranga-devatas (Banaras ed. Ch. III. sl. 25). There is no great difference between vairagya and sraddha, one being just the observe side of the other. Vairagya or desirelessness is only the negative aspect of sraddha or faith, the firm conviction of the yogi in the course that he adopts. For by

it, the mind is restrained from the objects of sense, with an aversion or dislike towards the objects of sensual pleasures and worldly desires ; this aversion towards wordly joys is only the other aspect of the faith of the mind and the calmness of its currents (the citta-samprasada) towards the right knowledge and absolute freedom. So it is said that the vairagya is the effect of sraddha and its product, upaya-karyataya vairagyasya. I. 20 (Vijnana-bhikshu). In order to make a person suitable for yoga, vairagya represents the cessation of the mind from the objects of sense, and the so-called pleasures, and sraddha means the positive faith of the mind in the path of yoga that it adopts, its right aspiration of attaining the highest goal of absolute freedom, and the fullest conviction of doubtlessness and calmness in it.

In its negative aspect, vairagya is of two kinds, Apara and Para. The Apara one is that of a mind free from attachment to perceptible enjoyments, such as women, foods, drinks and powers, and having no thirst for scriptural enjoyables, such as heaven. The attainment of the states of videha and the prakriti-laya has, when it comes into contact with such divine and worldly objects, a consciousness of its own, due to an understanding of the defects of those objects brought about by miraculous powers. This consciousness of power is the same as the consciousness of indifference to their enjoyment, and is devoid of all desirable and undesirable objects as such. This vairagya may be said to have four stages (1) Yatamana—in which the sensual objects are discovered to be defective and the mind recoils from it, (2) Vyatireka—in which the senses to be conquered are taken note of, (3) Ekendriya—in which attachment towards internal pleasures, and aversion towards external pains, being removed, the mind sets before itself the task of removing the attachment and aversion towards mental passions for getting honour or avoiding dishonour, etc., (4) the fourth and the last stage of Vairagya, called vasikar is that in which the mind has perceived the futility of all attractions for external objects of sense, and the scriptural objects of desire, and having suppressed them altogether, the mind does not feel attached, even if it any how comes in connection with them.

With the consummation of the last stage of Apara vairagya, comes the Pure vairagya, which is identical with the rise of the final prajna, leading to absolute independence.

This Vairagya, Sraddha and the Abhyasa represent the unafflicted states (aklista-vritti), which suppress gradually the klista or the afflicted mental states. These lead the yogi from one stage to another and thus he proceeds higher and higher until the final state is arrived.

As vairagya advances, sraddha also advances ; from sraddha comes virya, or the power or concentration (dharana), and from it again, springs smriti or continuity of one object of thought, and from it comes samadhi or cognitive and ultra-cognitive trance, after which follows prajna and the final release. Thus by the inclusion of Sraddha within Vairagya, its effect and the other products of Sraddha with Abhyasa, it is found that the Abhyasa and Vairagya are the two internal means for achieving the final goal of the yogi, the supreme suppression and extinction of all states of consciousness, of all aflictions and the Avidya—the last state of supreme knowledge or Prajna.

Bharata's repeated references to vairagya, sraddha and smriti, clearly point to Patanjala speculations as the philosophical background of the Natya-sastra. It is highly significant that Bharata should have referred to vairagya in connection with Santa. It has already been noticed in Ch. VI, how Abhinavagupta refers to Bhujanga-vibhu in Abhinava-Bharati. vol. I. p. 335, when speaking of Tattva-jnana as the sthayin of Santa. But nirveda is not the only vyabhicharibhava, where Bharata has been directly influenced by Patanjala speculations. Other vyabhicharibhavas which seem to have been directly influenced by the Yoga-sutra, are dhriti, smriti, mati and moha.

Bharata describes dhriti as follows,

विज्ञानशौचविभवश्रुतिशक्तिसमुद्भवा धृतिः सद्भिः ।
भयशोकविषादाद्यौ रहिता तु सदा प्रयोक्तव्या ॥
प्राप्तानामुपभोगः शब्दस्पर्शरसरुपगन्धानाम् ।
अप्राप्ते नहि शोको यस्यां हि भवेद्र धृति सा तु ॥ (195)

(Banaras ed. VII. 56-7)

In Yoga-sutra, Sadhana-pada. 18, the Vyasa-bhasya explains how grahana, dharana, uha, apoha, tattva-jnana and abhinivesa are all of the buddhi, but nevertheless, these are attributed to the purusa. By grahana, the Vyasa-bhasya means cognition or knowledge. Grahana is obviously confined to

the vibhava stage (See Ch. II). But in dharana or dhriti, there is a stabilisation of the bhava, arising out of the ahara of the vibhava stage. Grahana is followed by dharana, as dharana is followed by uha or remembrance of the dhrita object. Uha is followed by apoha, tattva-jnana and abhinivesa. Bharata's statement that dhriti is enjoyment of everything brought in by the senses, clearly echoes the Patanjala standpoint that grahana is followed by dharana, leading by gradual stages to tattva-jnana, which is also the end of Rasa enjoyment.

Bharata's citation of dhriti speaks of his deep sense of indebtedness to the Patanjala system. Smriti also indicates Bharata's very great indebtedness to the Yoga-sutra. In Samadhi-pada. 20, Patanjali writes, sraddha-virya-smriti-samadhi-prajna-purvaka itaresam. The Vyasa-bhasya writes that smriti arises, when virya is present. With the presence of smriti, the citta becomes tranquil ; with the tranquillisation of prajna, there arises viveka so that the real nature of things may become known. From the foregoing analysis of the Vyasa-bhasya, the great importance of smriti in tranquillising the citta might at once be appreciated. It might be of interest to note further that Bharata clearly recognises that in Rasa-realisation there is the tranquillisation of the citta (Banaras ed. p. 95).

But there seems to be a deeper reason in Bharata's recognition of smriti, and his indebtedness to Patanjala speculations seems clearly manifest. It will be remembered that Bharata thrice refers to smriti in I. 117, III. 5, III. 89 (Banaras ed.). Patanjala means by smriti, remembrance of the contemplated object again and again, and also the feeling or the sense that the object is being contemplated or will be contemplated. This is known as smriti-sadhana. When this sadhana is completed, then there is a stay in smriti (smrityupasthana), the mind becomes perfectly calm and controlled. Smriti is the only means of gaining the state of steadfastness or ekagra-bhumi.

Iswara and the tattvas being objects of contemplation, smriti becomes of great importance. The smriti about Iswara takes the following form. At first, there is the effort to remember the relation between Pranaba and Iswara as vacaka and vacya. When this Pranaba is uttered, the idea of God, without any distraction, will be present before the mind ; and the smriti of vacya-vacaka will become steadfast. When

this is accomplished, such a God is contemplated to be stationed in the hrdayakasa (See Ch. II) ; the muttering of the vacaka word and its remembrance, and the fact that it is being remembered and will be remembered, will be always on the memory. So the bhuta-tattva, tanmatra-tattva, indriya-tattva, ahamkara-tattva and buddhi-tattva, in turn, become the subject of smriti, as they are brought before the citta. Viveka-smriti is smriti par excellence.

When the citta is placed before as an object of vision, and there is the firm determination that no samkalpa should come to the citta, but that it should always be the detached spectator or drastir-swarupa, then the highest aim of smriti is reached. This smriti leads to the attainment of citta-prasada or sattva-suddhi. It is easy to see why Bharata should have attached such a great importance to smriti because sattva-suddhi leading to saumanassa is the corner-stone of Bharata's Rasa-speculations (See Chs. IV and V).

In the stabilisation of smriti, the bhava which rises in the citta has to be constantly perceived ; all stray thoughts should be ruled out, and the steadfast or unshaken bhava should be brought before the smriti. This is the way of attaining real purification of the sattva. When smriti becomes dominant, then there is no self-forgetfulness. This is the samprajnagata yoga, when there is samadhi in the smriti of the atman.

If the acceptance of nirveda, dhriti and smriti by Bharata shows his affiliation to Patanjala Yoga-sutra, it is even more so in his enumeration of mati. Bharata speaks of mati as follows. matirnama nana-sastrartha-cintauha-apohadibhir-vibhavair-utpadyate (Banaras ed. p. 93) [196] It should have been noticed that Bharata uses here the terminology of the Yoga-sutra. Out of the six principal functions of activities of the citta (Yoga-bhasya, 2, 18), Bharata has already discussed grahana and dharana. Uha and apoha, or representative ideation and selective determination are possible only after grahana and dharana. This representative ideation and selective determination will lead to tattva-jnana or conception. Firm decision and determination in such a conception, is known as abhinivesa.

A careful study of Bharata's analysis of mati would reveal that Bharata speaks of mati as arising out of the removal or cchedana of doubts or samasya. The methods by which such removal might be effected have already been

discussed by him when he spoke of uha and apoha ; and these are borrowed from the Yoga-sutra. By speaking of mati as associated with the cchedana of samsaya, Bharata has clearly identified himself with the Patanjala position. In Yoga-sutra. I. 30, Patanjali speaks of samsaya as one of the impediments to the attainment of Yoga. The removal of samsaya is as much a necessity for the yogin as also for the appreciator of art.

Bharata is similarly influenced by Patanjala in his analysis of vitarka. He speaks of vitarka as arising out of doubts and contemplativeness, sandeha-vimarsa-pratyayadibhir-vibhavai-rudpadyate (Banaras ed. p. 95). In the Yoga-sutra. I. 33-34, Patanjali describes how vitarka has to be mastered before there can be any samadhi. In I. 33, the Yoga sutra has "vitarka-bandhane prati-paksa-bhavanam." This vitarka might assume any one of these ten forms, himsa, anrita, steya, abrahamcarya, panigraha, asauca, asantosh, atitiksa, vritha-vakya and aneeswara-bhavana. When all these different forms of vitarka, have been mastered, Rasa-realisation becomes possible.

It might be of interest to note that Bharata associates vicarana with vitarka. (Banaras ed. p. 95). This might have been influenced by Abhidhamma speculations. In the analysis of Rupavacara Kusala citta (Abhidhamma Philosophy-Kasyapa. Bk. I. Ch. I. Sec. 19), five psychic factors are found to be present very prominently at the first stage of Jhana. These are (1) Vitakka, (2) Vicara, (3) Piti, (4) Sukha and (5) Ekaggata. By Vitakka, the Abhidhamma philosophy means the application of the mind to the object of meditation. This is followed by vicara, which sustains the mind on the object contemplated. Bharata also holds that vitarka is always associated with vicara.

These five vyabhicharibhavas, nirveda, dhriti, smriti, mati and vitarka seem to have been directly influenced by the Yoga-sutra. The other vyabhicharibhavas are deeply indebted to Caraka-Samhita.

II

Caraka in Sutra-sthanam. 11. 24 and 20. 2, analyses the different causes of disease. In Sutra-sthanam. 11. 24, Caraka writes, trayo roga iti nija-agantumanasa. tatra nija

sarira-dosa samuthya. Agantur-bhuta-visa-vayuragni-sampraharadi-samuthya. Manasa punaristasya-labhallalabhacchanistasyopa-jayate.[197] Mm. Gangadhara commenting on this, writes, atha krama-praptam trayo roga iti nijagantu-manasa. Nijasyayam nija sarira-dosa-samuthya. Sariradosa-vata pitta-kapha-vaisamyam tat-kritanca jvaradir-nija. Agantu-riti bhutadi-samuthya. Bhuta devagrahadaya visam sthavaram jangamanca tathopavisamca. Vayu samudro visa-justadisca dusta-vayu. Agni laukikagni. Samprahara sastrasam, adina danda-mustyadikam.[198] These are, according to Caraka, then the determining causes of diseases, though these causes spring from outside, and are all foreign to the system.

In Sutra. 20. 1-5, Caraka discusses once again the aetiology of diseases. There are he says, four kinds of diseases, arising out of vata, pitta, slesma and agantu causes. The prakritis of diseases are thus determined by either internal physiological factors or outside interferences. Caraka makes a further division of diseases. It is from the standpoint of the principal seat of the particular disease. Mm. Gangadhara points out the position held by Caraka in Sutra. 20 is not in complete agreement with the position enunciated in Sutra. 11. While the division of diseases in Sutra. 11 is three-fold, diseases of mind, nija and agantu, in Sutra. 20, the division is two-fold, diseases rooted in nija causes, and diseases, which are of an agantu nature. But there is, in spite of this difference in division, the recognition that a large number of diseases springs from extraneous sources and outside interferences.

Bharata seems to have been aware of this division of diseases into nija and agantu. A large number of vyabhicharibhavas, discussed by Bharata, comes under agantu division, while the rest falls under the class of nija diseases. Caraka refers to the following factors, giving rise to agantu diseases ; and many of the vyabhicharibhavas, discussed by Bharata can be traced to one of these, discussed by Caraka. Caraka is Sutra-sthanam. 20. 3 writes, mukhani tu khalvagantor-nakha-dasana-patana-abhighata - abhisanga - abhicharabhisapa - vadha - vandhana-vyadhana-vestana-peedana-rajjudahana-sastra-sani-bhutopadakgadeeni.[199] It should be noted that as many as seven vyabhicharibhavas, referred to by Bharata, can be grouped under this agantu division.

These seven vyabhicharibhavas, which come under

agantu division, are srama, abega, apasmara, ugrata, abhighataja, trasa and moha. Bharata describes srama as adhva-gati-vyamair-narasya samjayate srama (7. 47a Banaras ed.).[200] It will be remembered that srama is accompanied with heavy breathing, sweating and movement. It might be of interest to note that Bharata in holding that srama goes with sweating, was speaking of one of the ten varieties of niragni sweda, discussed by Caraka. Caraka in Sutra. 14. 29, also speaks of vyayama as leading to sweating. In Cikitsa. 28. 6, Caraka speaks how travelling and physical movements like vyayama give rise to an unbalance of vata. It should be noticed that the attendant anubhavas of srama are all of them, the results of vata vikara. These anubhavas are gatra-samvahana, niswasita, mukha-vighoor-nana, jrimbhana, anga-mardana, manda-padotksepana, nayana-vighoornana, and many more. All these are the results of vata vikara, and have been discussed by Caraka in Sutra. 20. 9-10. The question arises how it is that even when all the attendant effects of srama are the result of vata, srama is classified under agantu division, and not under the nija group of diseases. The answer is that it is srama, which leading to the derangement of vata, brings about these vataja diseases.

In abega, Bharata again speaks of agantu causes, leading to certain diseases. Bharata says that abega arises out of both abhighata and abhisanga causes. In (G.O.S.) vol. I p. 363, Bharata writes, utpata-vata-varsagni-kunjavod-bhramana . . . . . vyasana abhighatadibhir-vibhavai samudpadyate. tatrotpatakrita naina vidyud-ulka-nirghata-prapatana-candra-suryoparaga-ketu-darsanakrita. Tam-abhinayet-sarvanga-srasta-vaimanasya-mukha-vaivarnya - visada - vismayadibhi.[201] Bharata holds with Caraka that travelling on elephants or getting hurt with sharp instruments, would give rise to diseases of vata. Bharata discusses this division under abhighataja. Bharata again speaks of the causes of abega. These are the disturbances created by lightning, shooting meteors, or by the presence of the sun and the moon in certain phases, or perhaps by a comet. Caraka clearly says that the influence of planets is one of the causes of diseases ; and this is known as abhisanga (Sutra-sthanam. 20. 3).

The symptoms associated with abega are all symptoms of vata vikara. Bharata writes (G.O.S.) vol. I. p. 263, that these symptoms are a laxity of limbs, wandering mind, pallor in the face, sorrow, and sometimes, a sense of surprise. These

are also the symptoms associated by Caraka with diseases, arising out of vata derangement (Sutra-sthanam. 12. 9). It appears that Bharata had been directly influenced by Caraka. Sutra. 7, when he discusses abega. Caraka in Sutra. 7, discusses what "begas" are not to be checked, and what are the diseases resulting out of an injudicious checking of natural propensities. In Sutra. 7. 27, Caraka speaks of how bhuta, visa, vayu and agni as also samprahara all give rise to agantu diseases. Caraka says further that diseases arising out of such agantu causes, is the result of prajna-aparadha or derangement of prajna. It should be noted further that Bharata also recognises how abega arises out of bhuta, vayu, agni and abhighata or samprahara. (Banaras ed. pp. 89-90). In all these, Bharata is following Patanjala speculations.

It appears further from Bharata's statement, abega may result from such agantu causes as vata, varsa, agni and travel (Banaras ed. p. 89), that his acknowledgement that Rasa has been taken over from the Atharvaveda (See Ch. VI) was no idle eulogising of the Vedas. The contributory causes of abega, according to Susruta (Sutra. 24. 7) come under the division daiva-vala-pravritta. These are, as Susruta says, daiva-vala-pravritta ye pisacadi-kritasca, punasca dvididha, samsargasca akasmikasca.[202] These are, according to Susruta, the result of certain disorders, produced by supernatural interferences. Susruta goes further and holds that these disorders (which had been discussed in the Atharvaveda) can be divided into two classes, (a) those arising out of abnormal natural phenomena, as flashing out of lightning, and roaring of thunders, and (b) those arising out of ghostly interferences. It appears that Bharata discusses under abega only the abnormal natural phenomena, as flashing out of lightnings and shooting of meteors. The ghostly interference or bhuta-vidya is discussed by Bharata under apasmara.

Bharata also writes that abega may result from vyasana and abhighata. In speaking of the part played by abhighata in abega, Bharata was obviously thinking of still another cause of agantu diseases, apart from the natural phenomenon leading to diseases, which had been just discussed. These are according to Bharata, sastra-varma-dhavana-gaja-turaga - ratharohana - sampraharana - dibhir - abhinayet[203] (Banaras ed. p. 90). Bharata's enumeration of these agantu causes, leading to the diseases, is a distinct echo of Caraka's

analysis of similar agantu causes, leading to the derangement of vata. Caraka writes in Cikitsa. 28. 6,

लंघनप्लवनात्यध्वव्यायामातिविचेष्टितैः ।
धातूनां संक्षयाच्चिन्ताशोकरोगातिकर्षणात् ॥
वेगसन्धारणादामादभिघातादभोजनात् ।
मर्म्माबाधाद्रजोष्ट्राश्वशीघ्रयानावतंसनात् ॥
देहे स्रोतांसि रिक्तानि पूरयित्वानिलो बली ।
करोति विविधान् ब्याधीन सर्व्वांगैकांगसंश्रयात् ॥ (204)

It should be noted that Bharata also refers to sastra-abhighata, and travel by gaja, turaga, which lead to abega. It has already been noticed how all the symptoms of abega can be traced to Caraka. Sutra. 12. 9. In both cases, the derangement has been caused by agantu intervention.

Bharata seems to have been deeply influenced by Caraka's analysis of agantu causes, leading to diseases. In all three vyabhicharibhavas, discussed on p. 94 of Bharata namely, marana, abhighataja and trasa, Bharata insists on this agantu cause. In discussing marana, Bharata writes, maranam vyadhijamabhighatajam ca. Leaving out the symptoms of marana, which are vyadhiprabhavam, and which will be discussed in Sec. VI, it should be noticed that Bharata again speaks of such agantu causes, sastra-ahidamsana-visapana-svapada-gaja-turaga-ratha-yana-patana- vinoso - prabhavam (G.O.S. vol. I. p. 376). In discussing abhighataja, Bharata again insists on these agantu causes, leading to vataja diseases. Bharata writes,

श्वापदगजतुरगोद्भवपशुयानपतनजं चापि ।
शस्त्रक्षतवत् कुर्यादनपेक्षितगात्रसंचारम् ॥ (205)

(Banaras ed. 7.88)

Bharata says that this sloka, along with 7. 86-87, are anuvamsya slokas. It need not be emphasized how clearly Bharata has been following Caraka in his analysis of agantu causes. It will be found below how Bharata's statement that slokas 7. 86-88 are anuvamsya, is literally true (vide Ch. VI).

In trasa, Bharata again refers to agantu causes. These are, according to Bharata, vidyudulka-asanipata-nirghata-ambudarava - sattvadarsana - pasvaravadibhir - vibhavai - rudpadyate (Banaras ed. p. 94-5).(206) It has already been

noticed how Susruta in Sutra. 24. 7, recognises vidyut, asani (including ambudarava), and appearance of ghosts as all contributing to adhi-daubika diseases. The anubhavas associated with trasa, are kampana, vepathu, stambha, romanca, gadagada and pralapa. It has already been seen how these being sattvika-bhavas, are all of them, the result of a derangement of vata. It might be pertinent to remember at this stage that trasa being the result of vata vikara (Caraka. Sutra. 12. 9), all the associated anubhavas of trasa are naturally of a vataja nature. It has been just noticed how this is actually the case.

In moha, the importance of agantu causes is once again emphasized. In 7. 53, Bharata writes,

व्यसनाभिघातभयपूर्ववैरसंस्मरणजो भवति मोहः ।
सर्वेन्द्रियसम्मोहादस्याभिनयः प्रयोक्तव्यः ॥ (207)

It should be noticed that though moha arises out of agantu causes, its physiological symptoms are all vataja. The agantu causes which bring about moha, do so by first bringing about a derangement of vata. The agantu causes in moha are, as Bharata says, vyasana, vyadhi, abhighata, bhaya (7. 53. Banaras ed.). It is important to remember that vyasana, abhighata and the devas and the grahas, all of them, are agantu causes. The cause of such agantu diseases may thus be traced to interference by supernatural powers ; but such interference would not have been made possible, if man's prajna had not erred (prajnaparadha). In other words, the erring prajna is the root of all agantu diseases (Caraka. Sutra. 7. 27). The associated causes of moha, are daivo-paghata, vyasana, vyadhi, bhaya and abega. Caraka in Sutra-sthanam. 7. 27, holds deva-graha, vyadhi, bhaya and all kinds of mental derangement like envy, grief, anger and hate proceed out of prajnaparadha.

The Yoga-bhasya in I. 20, writes that prajna arises in the samahita citta. It has already been noticed how Bharata follows the Patanjala tradition in holding that Rasa-realisation is of one who is samahita-manasa (Banaras ed. p. 95). In holding that the associated causes of moha are devagraha, vyadhi, bega all proceeding out of prajna-paradha, Bharata was perhaps thinking that the ideal aesthetic state, which is Rasa, was going to be disturbed by such a vyabhichari-bhava. It explains perhaps why immediately after moha, Bharata discusses two typically Patanjala concepts, as smriti

and dhriti (Banaras ed. p. 88). It is no coincidence again that prajna has been associated with sraddha (giving rise to dhriti), virya, and smriti in Patanjala Yoga-sutra. I. 20.

In apasmara, Bharata discusses another branch of agantu diseases, namely those, which are due to supernatural influences or spirit. Bharata writes, apasmaro nama-deva-naga - jaksa - raksasa - pisacadeenam grahanad-anusmaranat ucchista - sunyagara - sevana - asuci - kantara- atipata-dhatu-vaisamyadibhir-vibhavair-utpadyate (Banaras ed. p. 91).[208] Apasmara results as Bharata says, by the interference of devas, nagas, yaksas, raksasas and pisacas. It should be noted that Bharata speaks of all four types of apasmara, vataja, pittaja, slesmaja and agantuka. Reserving the discussion of the dosaja apasmara for the present, it should be noted that Caraka speaks of agantu apasmara in Nidana. 8. 9. This agantu apasmara is caused by the influence of devas and grahas, and becomes anubandha to the other dosaja apasmara. Susruta discusses apasmara as agantu, under bhuta-vidya. In Uttara-tantra. 27. 3, Susruta speaks of nine different kinds of apasmara. Of these, he discusses skanda-apasmara at the beginning and prescribes appropriate remedies for it (Uttara-tantra. 27). Other spirits or grahas which bring about apasmara are Sakuni, Rebati Putana, Andha-putana, Sita-Putana, Mukha-mandika and Naigamesa (Uttara-tantra. 27). These nine grahas bring about apasmara.

It might be of interest to find out to what particular kind of apasmara does Bharata's analysis of apasmara belong. It has been seen that Bharata associates ucchista, sunyagara-sevana, asuci-kantara with apasmara (Banaras ed. p. 91). It should be noted that all these characteristics are associated by Susruta with the apasmara brought about by Putana. In Uttara-tantra. 32. 7, Susruta writes,

शरावसम्पुटे कृत्वा वलिं शून्यगृहे हरेत् ।
उच्छिष्टेनाभिषेकेण शिरसि स्नानमिष्यते ॥
पूज्या च पूतना देवी वलिभिः सोपहारकैः ॥
मलिनाम्वरसंवीता मलिना रुक्षमुर्द्धजा ।
शून्यागाराश्रिता देवी दारकं पातु पूतना ॥
दुर्दर्शना सुदुर्गन्धा कराला मेधकालिका ।
भिन्नागाराश्रया देवी दारकं पातु पूतना ॥ (209)

It is to be remembered that all the agantu causes referred to by Bharata in p. 91, have been discussed by Susruta, showing thereby Bharata's very great indebtedness to Bhutavidya tantra, which was once a part of the Atharvanic magical rites, and later incorporated in the Ayurveda.

The anubhavas, associated with apasmara, are as Bharata says, durita, kampita, niswasita, dhabana, patana, sweda, vadana-phena, hikka-jivha-parilehana. It should be remembered that though most of these symptoms could be traced to vataja vikara, yet Bharata looks at the vyabhichari-bhava, apasmara not from the standpoint of nija diseases, but as agantu derangment. Susruta writes how most of these pathological and physiological symptoms, associated with apasmara, could be traced to the unbalance produced by agantu causes. Susruta writes, in Uttara-tantra. 27. 6, 10-11,

निःसंज्ञो[4] भवति पुनर्भवेत् ससंज्ञः[5]
संरब्धः करचरणैश्च[7] नृत्यतीव ।
विण्मूत्रे सृजति विनद्य जृम्भमाणः
फेनंच[8] प्रसृजति तत्सखाभिपन्नः ॥
... ...
यो द्वेष्टि स्तनमतिसारकासहिक्का—
च्छर्दीभिज्वरसहिताभिर्रद्यमानः ।
दुर्व्वर्णः सततमधःशयोऽम्लगन्धि—
स्तं व्रयुर्भिषज इहान्धपूतनात्त म् ॥
उद्विग्नो भृशमतिवेपते[9] प्ररुद्यात्
संलीनः स्वपिति च यस्य चान्त्रकूजः ।
विस्रान्नो भृशमतिसार्य्यते च यस्तं
जानीयाद्ग्रिभिषगिह शीतपूतनात्त म् ॥ (210)

With this are comparable the two arya verses describing apasmara in Bharata. The corresponding numbers in the two verse extracts would indicate the extent of Bharata's indebtedness to Susruta. Bharata writes,

भूतपिशाचस्मरणग्रहणानुच्छिष्टशून्यगृहगमनात् ।
कालान्तरातिपातादशुचेश्च भवेद्ध ह्यपस्मारः ॥

These contributory causes of apasmara have already been discussed by Susruta in Uttara-tantra. 32. 7, while in Uttara-

tantra. 27. 6. 10-11, Susruta speaks at length of the after-effects. Bharata's analysis of the after-ecects is strikingly similar to Susruta's analysis of the after-effects of apasmara. Bharata writes, in 7. 74 (Banaras ed.),

सहसा भूमौ पतनं[1] प्रकम्पनं[2] वदनफेनमोक्षश्च[3] ।
निःसंज्ञा[4]भ्युत्थानं[5] रूपाण्योतान्यपस्मारे ॥ (211)

Both Susruta and Bharata are agreed that kampana, phena, and nis-samjna characterise a man who is possessed. While in Banaras ed. 7. 73, quoted above, Bharata discusses how apasmara is the result of interferences by bhuta, pisaca and other spirits, and is thus an agantu disease, in 7. 74, Bharata only analyses the symptoms of one, who is thus possessed. All these would indicate the very great debt of Bharata to the Bhuta-vidya tantra of the Ayurveda. It has been noticed that while 7. 73 in Banaras edition has been influenced by Susruta, Uttara-tantra. 32. 7, Ch. 7. Sl. 74 in Bharata has been influenced by Susruta, Uttara-tantra. 27. 6-11.

It appears that Bharata looks at apasmara both as agantuja and nija. Reserving the discussion of nija apasmara for the next-section, the last vyabhicharibhava in the agantu division might be taken up for discussion.

This is augrata. Bharata writes that it is attended with badha, bandhana, tadana and nirvartsana (Banaras ed. p. 93). It is to be carefully noted that all these come under the causes of agantu vyadhi in Caraka (Sutra, 20. 3). Caraka writes, khalvaganto . . . . . vadha-bandhana-vyadhana-vesthana-peedana . . . . . upasargadeeni.(212) All these should clearly point out how deeply Bharata is indebted to Ayurveda.

III

Bharata seems to have been equally indebted to the nija division of diseases, as analysed by Caraka and Susruta. His analysis of vyabhicharibhavas falls into several clear-out groups or divisions. Each group is deeply indebted to Indian medical and particularly Patanjala speculations. The first group of vyabhicharibhavas has been borrowed from the general philosophic standpoint of Patanjali (See Sec. I) ; the

second group comprises the agantu division of diseases discussed in both Caraka and Susruta ; the third group, which is to be discussed in this section, includes the physiological and pathological analyses of certain diseases. This third group is by far the most numerous. There are roughly fifteen vyabhicharibhavas, under the sub-division, to be classified under vataja, pittaja and slesmaja vikaras.

It appears that glani, sanka, dainya, visada, nidra, sasita jvara, unmada, trasa, capalata are all of them, due to a derangement of vata. A detailed analysis of these vyabhicharibhavas will conclusively establish the great indebtedness of Bharata to Indian medical speculations. Bharata describes glani as follows : glanir-nama vata-virikta-vyadhi-ta[1]-tapo-niyamopavasa[2]-manastapa[3] - atipana - madyaseva[4]-ati vyayama[5] - adhvagamana[6] - ksut - pipasa[7]-nidracchedadibhir[8]-vibhavai samudpadyate (Banaras ed. p. 85).[213] Bharata holds that glani results from a derangement of vata, which is made possible by diseases, penance, abstinence and fasting, mental worries, heavy drinking, excessive physical exercises, travelling, hunger and thirst and disturbed sleep. It shall be found that all these bring about diseases of vata. The dominance of vata in the system, once again, brings about glani (Caraka. Sutra. 20. 9). Caraka gives the following nidanas of vata-vyadhi, and its striking similarity with what Bharata says will at once be noticed.

In Cikitsa-sthanam. 28. 6, Caraka analyses the nidanas of vata vyadhi, Caraka writes,

रूक्षशीताल्पलघ्वन्नव्यवायातिप्रजागरैः ।[8]

... ...

लंघनप्लवनात्यध्व[6]व्यायामा[5]तिविचेष्टितैः ।
धातूनां संक्षयाच्चिन्ता[3]शोकरोगा[1]तिकर्षणात् ॥
वेगसन्धारणादामादभिघातादभोजनात् ।
मर्म्मबिधाद्रजोष्ट्राश्व[6]शीघ्रयानावतंसनात् ॥
देहे स्रोतांसि रिक्तानि पूरयित्वानिलो बली ।
करोति विविधान् व्याधीन् सर्व्वागैंकांगसंश्रयान् ॥ [214]

Caraka says that deficient food, excessive sexual intercourse, sleeplessness, jumping, swimming, travelling in the streets, excessive physical exercises, waste of bodily dhatus, thought-

fulness, lamentation, and long protracted illness, suppression of natural tendencies, like passing off of waste products from the system or being hurt by weapons, or fasting, or fall from elephant and horses and fast-moving vehicles, all bring about vata diseases. (See also Caraka-Nidana-sthanam. 4. 9). The placing of corresponding numbers in Bharata's text, quoted above and in that of Caraka, will prove the great indebtedness of Bharata to Caraka and Susruta.

If the vibhavas leading to glani are the same as those which lead to the derangement of vata, it is naturally to be expected that glani should be an attendant effect, when vata is predominant in the system. In other words, a vatal man should show signs of glani. This is exactly the case, for Caraka in Sutra. 20. 9, refers to glani as one of the diseases brought about by vata. The anubhavas associated with glani again are all results of vata vikara. These are according to Bharata, ksyama - vakya-nayana-kapola-mandapadoparomo-anutsaha-tanugatratavaivarnya (Banaras ed. p. 85). Caraka similarly speaks of mukatva, aksi-bheda, aksi-sula, aksi-vyudasa, and lalata-bheda, as diseases brought about by vata derangement (Sutra. 20. 9). It will be remembered that Caraka also speaks of lack of enterprise, or anutsaha in Sutra. 12. 9, when he says that a vata derangement stupefies the mind and deranges the senses.

Bharata's reference to vaivarnya in connection with glani clearly points out how deeply he has been influenced by both Caraka and Susruta. It has already been noticed in Ch. VII how vaivarnya is the result of vata vikara (Caraka Cikitsa. 28. 9). In this passage, Caraka has also spoken of motionless eyes, dumbness, trembling of forehead and temples as all characteristics of vata diseases.

If it be true of glani, it is no less true of sanka. Bharata's analysis of the anubhavas of sanka clearly indicates that all these anubhavas are the result of vata vikara. The vibhavas of sanka appear to be of an abhighata and abhisanga nature. Bharata associates the following anubhavas with sanka. These are abakuntita, mukha-sosana, jivha-parilehana, mukha-vaivarnya, vepana, suksaustha, kantha-vasada.[215] Mukha-sosana is a typical disease, brought about by vata derangement (Caraka, Sutra. 20.9; Cikitsa. 28. 9). Jivha or the tongue becomes pale, and weak, requiring constant licking, in vataja vyadhi (Caraka. Cikitsa. 28. 10). There is pallor in the face (Sutra. 12. 9 ; Cikitsa. 28. 9). It

has already been discussed in Ch. VII, how a derangement of vata, brings about loss of colour and turns the body pale.

Bharata has referred to vepana or trembling in connection with sanka. It is to be noted that in Banaras ed. in both p. 85 and p. 86, Bharata has associated vepana with sanka. Caraka in Sutra-sthanam. 17.31, writes, pitta-slesmakshaye vayurmarmanyabhinipeedayana. pranasayati samgamca vepayatyatha ba naram.[216] Vayu by getting uppermost with the loss of pitta and slesma, agitates and shakes the body. In Sutra. 20. 9 and Nidana 1. 12, Caraka again speaks of kampa or vepathu as a symptom of vata jvara. Caraka writes, jrimbha-vinama-vepathu-srama-bhrama-pralapa-prajagarana . . . . . vatajvara limgani bhavanti. Susruta also notes in Nidana-sthanam. I. 58, how a vata jvara is accompanied with trembling and shaking of limbs.

The other symptoms associated with sanka by Bharata, are a parching of lips and kanthavasada or break in voice. Caraka also speaks of austha-bheda, and an extreme lassitude, characterising vataja diseases. In Sutra. 20. 9, Caraka writes, hana-bhedascausthabheda-scaksibhedasca. Kanthavasada is characteristic in cases of vata derangement. It has been already noticed how Caraka in Cikitsa. 28. 10 and in Cikitsa. 28. 70, discusses swara-bheda or kanthavasada as one of the vata-jvara nidanas (see also Ch. VII). It should be noted that Bharata speaks of sanka in Ch. 7. sl. 35 (Banaras ed.). The sloka runs as follows :

किंचित्प्रवेपितांगो मुहुर्मुहुर्वीक्षते च पार्श्वानि ।
गुरुसज्जमानजिह्वः शर्लावास्यः शंकितः पुरुषः ॥

Of these symptoms associated with sanka, trembling of limbs has already been found to be the effect of vata derangement. Bharata perhaps means the same thing by his muhur-muhur-veeksana as what Caraka says, when he writes, that there are aksi-vyudasa, bhru-vyudasa in vata-vikara[217] (Sutra. 20. 9). Caraka also speaks of the pallor of face, as characteristic of vataja disease (Sutra. 20. 9).

Apart from these physiological changes which accompany sanka, all of which can be traced to a derangement of vata, it might be pointed out further that the mental disposition, sanka is typical of all vata vikaras. It should be noted

that Caraka speaks of how one is full of fear, when his vata is deranged. In Sutra. 12. 9, Caraka writes, kupitasya khalu sarire sariram nana-vidhair-vikarai-rupatapati, bala-varna-sukhayu-samupaghataya bhavati . . . . . bhaya-soka-moha-dainya-atipralapan janayati.[218] All these should have indicated how Bharata looks at Sanka as resulting from vata derangement.

Though the attendant effects of srama are all results of vata derangement (Caraka. Sutra. 20. 9-10), srama also comes under agantu division ; and need not be discussed here under dosaja diseases. Bharata looks at dainya as dosaja. The vibhavas of dainya are dairgatya-manas-santapadibhir-vibhavai-rudpadyate. tasyadhriti-siroroga-gatrastambha-manyastambha-mrija-parivarnanadibhir-anubhavair-bhinaya proyoktabya.[219] Caraka in Sutra. 12. 9 (quoted above) has also spoken of dosaja dainya, or dainya resulting from the derangement of vata.

What is of even more interest is this. This vibhavas of dainya, as given by Bharata, all speak of a derangement of vata. In dainya, Bharata is obviously referring to the activities of deranged vata or kupita vayu. Caraka says that just as steadfast vayu is at the root of all healthy movements in the physical, physiological and cosmic systems (Sutra. 12. 8 ; 12. 10), so unsteady and enraged vayu brings about every kind of disordered movement (Sutra. 12. 9 ; 12, 11). Daurgati which Bharata associates with dainya, is thus the result of vata derangement. So also is manas-santapa. Caraka has already spoken of how mind is deranged, when the vata itself is out of order.

The anubhavas, associated with dainya, are all the result of a derangement of vata. These are, according to Bharata, adhriti, siro-roga, gatra-stambha, and manas-stambha. Dainya is thus the opposite of another vyabhicharibhava, dhriti, discussed in Sec. I of this chapter. So while dhriti being without bhaya, soka and visada (7. 56. Banaras ed.), shows itself free from the influence of vayu, dainya with a predominance of adhriti, betrays all the symptoms of a vata derangement. Adhriti showing extreme restlessness, has all the symptoms of vataja vikara.

Siro-roga, gatra-stambha, manas-stambha are all vataja vikaras. Caraka writes how enraged vayu brings about romanca, pain in the back and in the head and sometimes 'hundana' or turning inside of head, nose and eye (Cikitsa. 28.

8). Bharata had probably Caraka in mind when he said dainya (being a vata vikara), brings about siro-roga. There is hardly any necessity of pointing out further how gatra-stambha and manas-stambha are brought about by vata derangement. It will be remembered that Caraka speaks of manya-stambha, when deranged vayu gets hold of the two manyas or carotids. This is accompanied with the contraction of the throat, biting and gnashing of teeth, oozing from the mouth and siro-graha or heaviness in the head. Bharata by siro-roga perhaps meant little else than siro-graha.

Gatra-stambha, and manas-stambha which accompany dainya, are typically vata vikara. Caraka refers to gatra-stambha (Sutra. 20. 9) and manas-stambha (Sutra. 12. 9) as resulting from a derangement of vata. So all the symptoms associated with dainya, can be traced to a disorder of wind. Stambha as a sattvika bhava has already been noted as the result of vata vikara. Dainya, which is accompanied with gatra-stambha and manas-stambha, thus shows the same unbalance of vata.

The vyabhicharibhavas, visada, jvara, unmada, capalata and avahithya show the same predominance of vayu. It would be profitable to take these bhavas one by one. Visada, writes Bharata, goes with finding out help mates, seeking appropriate ways and remedies, damping of utsaha, stupor of mind and heavy breathing. In man of inferior intelligence, it takes the form of rushing out, looking intently in, drying of the palate, and licking with sleepiness.

Finding out help-mates, seeking appropriate remedies, being the manifestation of visada in uttama and madhyama prakritis, it follows that these are the result of vata, which is not deranged (Caraka. Sutra. 12. 10). The damping of utsaha, vaimanasa or stupor of mind and heavy breathing are all characteristic of diseases, resulting from a vata derangement. It has already been seen how all these result when the vayu is kupita or enraged (Caraka. Sutra. 12. 9).

It appears that Bharata also looks at visada as a disorder brought about by agantu causes. He writes, visado nama karyarambha-nistavana-daivavyapatti-samuttha. (Banaras ed. p. 91). Again,

कार्यानिस्तरणकृतशोर्यादिग्रहणराजदोषद्यौः ।
दैवादिष्टो योऽर्थस्तदसंप्राप्तौ विषादः स्यात् ॥ (220

Raja-dosa and daiva-dista are agantu causes, but the anubhavas of visada in uttama prakriti, upaya cintaya, utsaha-abhighata, and vaimana, and in adhama prakriti, paridhavana, mukha-sosana, nidra, are all typically vataja.

Bharata's analysis of the vyabhicharibhavas, vyadhi alone should have proved beyond all doubts, his very great indebtedness to both Caraka and Susruta. He defines vyadhi as vata-pitta-kapha-sannipata vikaras. It seems that he has been thinking of sannipatika vikara, of which jvara is one of the many varieties. Caraka in Sutra. 17. 17 speaks of thirteen different kinds of sannipata vikaras. Caraka writes that there might be three different types of sannipata, in which each of vata, pitta and kapha is predominant in turn. There will be thus vataja sannipata, pittaja sannipata and kaphaja sannipata, of which three varieties, Bharata refers to the first two.

Bharata like Caraka and Susruta, classifies jvara into sa-sita and sa-daha. Sa-sita jvara is a vata-jvara, as sa-daha jvara is a pitta-jvara. The symptoms of sa-sita jvara in Bharata, are pravepita-sarvangot-kampana-kuncitahanu-calana-nasa--vighurnana-mukhasosana-romancasra - anekaparidevanadbihir-anubhavai-rabhinaya proyaktabya. It will be remembered that immediately after this, Bharata speaks of sa-daha jvara, and last of all, diseases brought about by other causes. Bharata writes, sa-daha punar viksipta-vastra-kara-carana-bhumyabhilasanulepana - gatra-stambha - niswasana-stanitot-krusta-vepana - paridevanadibhir - anubhavair - abhinaya[221] (Banaras ed. p. 93).

Bharata in the above analysis of the three different kinds of jvara, has been closely following Indian medical speculations. His statement that diseases are due to an unbalance of vata-pitta-kapha clearly indicates the medicinal background of his Rasa speculations. What is more important is Bharata's distinction of jvara into the three varieties, sa-sita, sa-daha and anya. It should be noted that fever accompanied with shivering (sa-sita in Bharata), is a vata-jvara, while fever accompanied with burning (sa-daha in Bharata) is a pitta-jvara. Bharata associates all the symptoms of vata-jvara as are to be found in Caraka, with his concept of sa-sitajvara, and all those of pitta-jvara with his concept of sa-daha jvara. Bharata's analysis of the symptoms of anya-jvara seems to follow Caraka's analysis of the kaphaja sannipata vikara (Sutra. 17. 17).

The following extracts from Caraka's Sutra-sthanam and Nidana-sthanam will amply bear out the contention how deeply has Bharata been deeply influenced by Patanjala speculations. It will be seen that Bharata borrows the characteristic details from Caraka's treatment of physical diseases, even when Bharata is writing exclusively on mental moods and sentiments. The symptoms of vata-jvara (which is Bharata's sa-sita) as enumerated by Caraka are as follows : ". . . . . hanvoscaprasiddhi svanasca karnayos samkhya-yonir-stoda kasayasyata-asyavairasyam ba, mukha-talu-kanthasosa pipasa hrdaya-graha suska-cchardi suska-kasa kvabathootgara-vinigraho-ntarasakheda . . . . . visada-jrimbha-vinama-vepathu srama-bhrama-pralapa prajagarana romahar-sa-dantaharsa-sthosnabhi-priyata . . . . . vatajvara-lingani bhavanti.[222] A careful analysis of Bharata's enumeration of the details of vata or sa-sita jvara would reveal, that Bharata associates with vata-jvara, freezing of jaw-bones, trembling of limbs, drying up of mouth, palate and throat, accompanied with pralapa or lamentations and romanca. It has been already noticed that Caraka also associates with vata-jvara, freezing of jaw-bones, trembling of limbs, drying up of mouth, palate and throat, pralapa or lamentations and romanca. Caraka associates many more symptoms with vata-jvara, the prominent among these being visada, roma-harsa and danta-harsa. All these symptoms associated with sa-sita jvara by Bharata, are thus directly taken over from the Ayurveda.

If it be true of Bharata's analysis of sa-sita jvara, it is no less true of his analysis of sa-daha jvara. Bharata associotes the following symptoms with sa-daha jvara. Sa-daha punar viksipta-vastra-kara-carana-bhumya-bhilasa - nulepana - sita-bhilasa-paridevitot-krustadibhi.[223] Bharata speaks of the laksana and the appropriate remedies of such a jvara. The laksana are viksipta-vastra-kara-carana. Caraka speaks of the following symptoms of pittaja or Bharata's sa-daha jvara. There are ". . . . . .pittacchardanamateesara-annadvesas sadanam sweda pralapo raktakothabhinirvritti sarire. Haritaharidrattva nakha-nayana-vadana-mutra-pureesattvacamatyartham-usmasteebrabhavo-atimatram daha sita-abhiprayata (Nidana-sthanam. I. 13).[224]

In Cikitsa-sthanam 4. 159, Caraka writes,

पौष्करेष सुशीतेषु पद्मोत्पलदलेषु च।
कदलीनांच पत्रेषु क्षौमेषु विमलेषु च॥

चन्दनोदकशीतेषु दाहार्त्तः संविशेत् सुखम् ।
हिमाम्बुपूर्णे सदने शीते धारागृहेऽपि वा ॥ (225)

Bharata similarly writes that one affected with sa-daha jvara, throws aside his clothes, loves to lie down on the ground, wants to be anointed, and loves cold. This is exactly what Caraka says, when he speaks of the preferences of one, who is affected with pitta-jvara.

Bharata's repeated reference to anointations and bhumyabhilasa is a further reminder of how deeply he must have been influenced by Caraka and Susruta. Bharata writes that one suffering from sa-daha jvara wants to lie down on the ground. This seems to be a reference to bhu-sweda, one of the tested remedies for pittaja vikaras (Caraka. Sutra-sthanam. 14. 25). It need not be pointed out how Caraka in Cikitsa-sthanam. 3. 157, gives a detailed list of the recipes for the treatment of daha-jvara. By anulepana in Banaras ed. p. 93, Bharata was perhaps referring to rakta-candana, sveta-candana, bhandi, kaleeyaka, padmakesara, nagapuspa and a host of other ingredients, the essence of all of which is to be boiled with oils of different kinds. Caraka writes that a preparation of these sita-virya dravyas, when applied as an ointment, would cure the daha-jvara (Cikitsa-sthanam. 3. 157).

It might be of interest to note at this stage that this awareness of medicinal background of Bharata's vyabhicharibhavas, was not confined to the Alamkarikas and rhetoricians alone. Kalidasa in "Abhijnana-Sakuntalam" speaks of Sakuntala's love-lornness, using almost the same terminology as that of Indian medicine. It should be remembered that at this moment, Sakuntala is kamarta, and is fearful and moha-grastha. All these speak of a derangement of vata (Caraka. Sutra. 12. 9). Vataja vikara, as is well-known, brings about sa-daha jvara. Kalidasa who knew this background, therefore, makes her lie down on a flower-strewn cold slab of stone (sa-kusumastaranam sitapattam-adhisayana); her attendants fan her gently with lotus leaves (avi suhedi di nalini pattavado. Act. III). It has just been noticed how the lavish use of flowers, particularly of lotus and chandana, has been prescribed by Caraka as a remedy of daha-jvara, or diseases proceeding out of vata derangement. These passages are taken as evidence of Kalidasa's knowledge of the science of love, or of kama-sastra. But more appropriately, these

belong to medicine proper, and the application to kama-sastra must have been of a later date.

One question should not pass unnoticed in connection with Bharata's analysis of jvara. It has been found how both Caraka and Bharata prescribe sita-virya things as appropriate remedies for sa-daha jvara, just as usna-virya things are remedies for sa-sita jvara. The question will assume great importance in Chs. IX and X, where the nature of Rasa-realisation will be finally analysed.

It seems that Bharata was also aware of dosaja or agantu jvara, when he refers to a third variety, distinct from both sa-sita and sa-daha jvara. Bharata writes in Banaras ed. p. 93, ye canye-api vyadhaya to-api khalu mukha-vighurnana-gatrastambha-niswasana-stanitot-krusta-vepana - paridevana-dibhir-anubhavair-abhinaya.[226] Caraka in Nidana-sthanam. 7. 4, speaks of the following symptoms of agantu jvara. These are: caksusorakulata svanasca karnayo-rucchvasa-adhikyamasya-samsravanam ..... satatam lomaharso jvarasca.[227] Bharata seems to have drawn upon Caraka's analysis of the symptoms of agantu jvara. Bharata like Caraka, emphasizes hearing of strange sounds, heavy breathing, and flying into anger (Nidana. 7. 3) as characteristic of this kind of jvara. All these would indicate that Bharata in his analysis of vyadhi, was only reproducing the parallel ideas in the Ayurveda.

The next vyabhicharibhava to be discussed under vataja division, is unmada. Bharata discusses unmada resulting from a derangement of vata, pitta and slesma as well as unmada of an agantu nature. The passage describing unmada in the Natya-sastra (Banaras ed. p. 93), is in fact a summary review of all the different types of unmada, known to medical men. These are the vibhavas of unmada. Istajana-viyoga-vibhavanasa-vyasana-abhighata-vata-pitta-slesma - prokopadi (Banaras ed. p. 93).[228] The loss of a dear friend or relation gives rise to grief or soka. The loss of wealth gives rise to anxiety or udbega. Vyasana or poverty gives rise to both soka and udbega. The abhighata, soka and udbega, as it has been already found, all bring about a derangement of vata.

Caraka in Nidana-sthanam. I. 11, analyses the Nidana of vata vyadhi. Caraka writes, "ruksma-laghu-sita-vamana-virecanasthapana-siro-virecana-atiyoga-vyayama - vega - sandharana - anasana - abhighata-vyavaya-udbega-soka-sonitatiseka-jagarana-visamasariranyasebhyo-atisebitebhyo vayu pro-

kapam-apadayate.[229] The udbega due to the loss of wealth and the soka at the loss of a dear friend thus give rise to a derangement of vata. The vyasana intensifies udbega and soka, and thus stimulates the vata further. It has already been noticed in the discussion of agantu causes, how abhighata also deranges the vata.

It appears from the above discussion that the vibhavas of unmada, all give rise to a derangement of vata. But Bharata adds further that unmada may also result from a derangement of pitta and slesma, as also from other causes. A careful analysis of the anubhavas of unmada would indicate that Bharata speaks of pittaja unmada, as also of such unmadas, produced when a man is possessed by yakshas, pisacas and gandharvas. Bharata speaks of the following anubhavas of unmada. These are animitta-hasita-ruditotkrusta-asamvandhapralapa-sayanopavistothita-pradhavita - nrityagita-pathita-bhasma-pamsva-vadhulana-trina - nirmalya - kuchela-cheera-ghata - sarava - abharanadharanopa - bhogairanyaiscanavahita - cesta - karanadibhir-anubhavair-abhinayet (Banaras ed. p. 93).[290] Caraka speaks of the following symptoms of vataja unmada, and the extent of Bharata's indebtedness to Caraka will at once be made clear.

In Cikitsa-sthanam. 9. 7, Caraka writes of vataja unmada. The symptoms of vataja unmada are :

रुक्षाल्पशीतान्नविरेकधातुक्षयोपवासैरनिलोऽतिबृद्धः :
चिन्तादिदुष्टं हृदयं प्रदूष्य बुद्धिं स्मृतिचांप्युपहन्ति शीघ्रम् ॥
अस्थानहासस्मितनृत्यगातवागंगविक्षेपणरोदनानि ।
पारुष्यकार्श्यारुणवर्णताश्च जोर्णेवलंचानिलजस्य रुपम् ॥ [231]

Speaking of the symptoms of vataja unmada, Caraka writes that such a man laughs at inappropriate time and places, smiles, loves dancing and singing, speaks out incoherent words, throws out limbs, and weeps loudly. It should be noticed that Bharata also speaks of animitthasita (laughing at inopportune moments), rudita (weeps loudly), asambandha pralapa (talks incoherently), and nritya and geeta (dances and sings). All these would clearly indicate that Bharata has incorporated many of the symptoms of vataja unmada in his own analysis.

But Bharata when he says of the mad man being utkrusta, and as one, who is rushing out, must have been

thinking of another type of unmada, namely pittaja unmada. Caraka speaks of the following symptoms of pittaja unmada. These are :

अमर्षसंरम्भविनग्नभावाः सन्तर्ज्जनाभिद्रवणौष्ण्यरोषाः ।
प्रच्छायशीतान्नजलाभिलाषाः पीता च भाः पित्तकृतस्य लिंगम् ॥ (232)

Caraka writes that pittaja unmada is characterised by impatience, pompousness, nakedness, terrorising others, flying away swiftly, temperature of the body, showing anger, temper, love of shadowy places, and cold drink and food. It will be remembered that Bharata also refers to the angry temper and rushing out of the mad man. Bharata was obviously thinking of pittaja unmada when he referred to utkrusta and pradhavita as characteristic marks of an unmatta man.

Bharata seems to have known even another type of unmada, which is not dosaja, but agantu. This standpoint puts on added significance, as many of the vibhavas, discussed by Bharata, are of an agantu nature. Of these, vyasana and abhighata are more important. The remaining anubhavas discussed by Bharata are, bhasma-pamsva-avadhulana-trina-nirmalya-kuchela-cheera-ghata - saralabharana - adharano(233) (Banaras ed. p. 93). It will be seen that all these anubhavas are the result of agantu causes.

Caraka in Cikitsa-sthanam. 9. 11, writes,

देवर्षिगन्धर्व्वपिशाचयक्षरक्षःपितृणामभिधर्षणानि ।
आगन्तुहेतुर्नियमव्रतादि मिथ्याकृतं कर्म्म च पूर्व्वदेहे ॥ (234)

The insult of pitriloka or ancestors, and gods, sages, gandharba, pisaca, yaksa and raksa, niyamas and vratas, carried out in improper form, and unwise and unjust acts done in past lives, all bring about agantu madness. Bharata seems to refer to the madness, caused by all these three types of agantu causes. This will become clear from the following analysis.

Bharata speaks of the madman, who loves song and dance, and is fond of reading (nritya-geeta pathita). He speaks of a second type of madman, who throws dust, dirt and grass over the body and wears rags. There is still another type, who dresses himself with garlands and puts on beautiful ornaments. By speaking of fondness of song and dance and reading, Bharata was perhaps referring to one, who is possessed by a yaksa-graha. Caraka writes of such a man as follows, nritya-geeta-patha-katha-annapana-snana-malya - dhupa - gandha-ratim . . . . . yaksonmattam vidyat.(235) (Cikitsa-sthanam.

9. 15). He loves song and dance, and is fond of reading and talking. Frequent lying down, and getting up, also referred to by Bharata, seems to be peculiar to one, who is possessed by yaksa.

The second type of madman, who throws dust, dirt, and dresses himself in grass, is in Caraka's analysis, a description of one who is possessed by a pisaca. Caraka writes of such a man as, sankatakuta-malina rathya-celatrina-asma-kasthadhirohanaratim bhinna-ruksma-varna-swaram . . . . . ca pisaconmattam vidyat (Cikitsa-sthanam. 9. 15).[236] Caraka writes that such a man loves to dress himself in rags and grass, wants to stay in stone slabs, and wooden blocks, and often rushes out. This last has been referred to by Bharata, when he says that a mad man rushes out and flees from the company of men.

Bharata seems to have intentionally put together the different characteristic traits of madness in a confused and disordered form. Leaving aside the dosaja unmada, which Bharata discusses at the beginning, he passes on to yaksa-grahonmada, when he refers to nritya-geeta-pathita ; the next moment, by referring to bhasma, pasmva-badhulana, Bharata passes on to discuss pisaca-grahonmada ; with nirmalya, he comes back to yaksa-graha-unmada ; with cheera-ghata-sarava, he passes on to pisaca-grahonmada once again. The reference to nirmalya and kuchela shows that Bharata must have been aware of gandharva-grahonmada. Caraka in Cikitsa. 9. 15 thus describes a gandharva-grahonmatta man. Caraka writes of the gandharva-unmatta man in the following terms : mukha-vadya-nritya-geeta-annapana-snana-malya-dhupa-gandharatim raktavastra - valikarma - hasyakathanu-yogapriyam subha-gandhamca gandharvonmattam vidyat. (Cikitsa. 9. 15).[237] Susruta in Amanusa-pratisedhadhya (Uttara-tantra. 61. 8) describes thus the gandharva-graha-peedita man,

हृष्टात्मा पुलिनवनान्तरोपसेवी स्वाचारः प्रियपरिगीतगन्धमाल्यः ।
नृत्यन् वा प्रहसति चारुचाल्पशब्दं गन्धर्व्वग्रहपरिपीडितो मनुष्यः ॥ [238]

Caraka in Sarira. 4. 17, similarly describes the gandharva-sattva-purusa. Priya-nritya-geeta-vaditra-llapakam slokakhya-yiketihasapuranesu kusalam gandhya-malya-anulepana-vasana-streevihara-kama-anityam-anasuyakam gandharvam vidyat.[239] It should be noted that both Caraka and Susruta

are agreed that one who is possessed by a gandharva, loves floral decorations. He is fond of singing and dance. It should be noted that all these traits, song and dance, and floral decorations, are associated with one type of madness, by Bharata. Bharata does not neglect to point out what this madness might be. For in Ch. 24, sl. 101 (Banaras ed.) Bharata writes,

गीते वाद्ये च नृत्ते च नित्यं हृष्टा मृजावती ।
गान्धवशीला विज्ञेया स्निग्धत्वक्केशलोचना ॥ (240)

The foregoing analysis should have pointed out how Bharata knows almost all the varieties of unmada, known to medical men. He refers first of all, to dosaja unmada, and to the more important divisions of it, vataja and pittaja unmada. He then refers to agantu unmada, and makes particular mention of yaksa, pisaca and gandharva-graha unmada. All these he does in a description, running into a bare four lines at the bottom of p. 97 of Natya-sastra (Banaras ed.). This should indicate how deeply and extensively Bharata has been influenced by Indian Ayurveda.

The next vyabhicharibhava to be discussed under vataja derangement, is capalata. Bharata associates raga, dvesa, matsarya, amarsa, and irsya with capalata. The anubhavas of capalata are samprahara, badha, bandha and tadana. All these come under the causes of agantu vyadhi (Caraka. Sutra. 20. 3). These agantu causes then whip up vayu, which brings about parusata (Bharata, it should be remembered, refers to vak-parusya in this connection), and kampana, and restlessness of the citta. Caraka writes as he speaks of the different types of vata-derangement. Vepathusca jrimbha ca hikka ca visadasca pralapasca glanisca rauksmamca parusyamca . . . . . svyabarunabavyasata caswapnascana-vasthita-cittasca (Caraka. Sutra. 20. 9).(241) It appears from the foregoing analysis how deeply Bharata has been influenced by Caraka's speculations on the activities of both kupita and akupita vayu.

Bharata's awareness of the manifold activities of vayu can be established from various standpoints. It has already been noticed in Ch. II how Bharata's concept of vibhava or ahara is deeply indebted to his awareness of the importance of vayu in all kinds of sense-knowledge. There are evidences in the existing Natya-sastra of Bharata's deep respect and reverence for vayu. It has also been noticed in Ch. VII

how all the sattvika bhavas in Bharata's analysis, are the result of vata derangement. Bharata in Ch. III on Ranga-devata-pujana, pays the highest respect to vayu. In Ch. III. sl. 28 (Banaras ed.), Bharata places the seven vayus in the western side of the stage. In Ch. III. sl. 44 (Banaras ed.), the vayu is again propitiated with meat and drink. In sloka. 54, Bharata pays vayu the handsome tribute by saying,

Sarva-bhutanubhavajna loka-jeevana maruta.[243]

IV

The next two groups of vyabhicharibhavas are more limited in range, than the three groups discussed in the three earlier sections. The vyabhicharibhavas discussed under either pittaja or kaphaja subdivisions are less spectacular and far less numerous than those others, which come under the general philosophic standpoint of Patanjali, or under the agantu or vataja subdivision, each of which comprehends about seven vyabhicharibhavas. The characteristically pittaja vyabhicharibhavas, discussed by Bharata, appear to be only three. These are garba, vyadhi, amarsa. Of these three, vyadhi also shows the marks of being a vataja vikara. In other words, Bharata discusses both vataja and pittaja jvaras.

Bharata explains garba as arising out of wealth, lineage, beauty and youth, consciousness of being educated, and having riches. Its anubhavas are according to Bharata, avajna, dharsana, and anuttara-dana, all of which speak of an impatience or a lack of tolerance. Bharata himself says that pride shows a lack of patience. It should be noted that this impatience, which according to Bharata, is the essence of pride, is one of the characteristic traits of pittaja unmada (Caraka. Cikitsa. 9. 8).

Vak-parusya and adhi-ksepa which are also associated with garba, seem to proceed from a tendency to terrorise others. These are, according to Caraka, typical of pittaja unmada. Caraka refers to vak-parusya and adhi-ksepa under the generic name, santarjana. (Cikitsa. 9. 8). These traits are very usual in younger days, when pitta is dominant in the system. It should be noted then how carefully Bharata follows the Patanjala speculations.

It has already been noticed how Bharata knows of both vataja and pittaja jvaras. The analysis of pitta-jvara finds as much prominence as Bharata's analysis of vata jvara. Among the thirty-three vyabhicharibhavas discussed by Bharata, only two or three show any mark of pitta vikara, while the large majority is vataja. Bharata in amarsa, discusses one more case of derangement produced by an unbalance of pitta.

The anubhavas associated with amarsa by Bharata, are siro-kampana, sweda, adho-mukha-vicintana, adhyavasaya, dhyana, upayanvesana (Banaras ed. p. 92). In two slokas in Ch. 7. 77-78 (Banaras ed.), Bharata refers again to siro-kampana, and sweda, as characteristic marks of amarsa. The impatience and anger which characterise amarsa, are the result of a derangement of pitta. This is accompanied with shaking of head and sweating.

Caraka in Sutra-sthanam. 17. 9 speaks of the following causes of pittaja siro-roga. The repeated reference to the shaking of head in amarsa, shows that Bharata must have looked at amarsa as a derangement of the pitta. Caraka writes,

कट्वम्ललवणक्षारमद्यक्रोधातपानलः ।
पित्तं शिरसि संदुष्टं शिरोरोगाय कल्पते ॥
दह्यते तुद्यते तेन शिरःशीतं सुसूयते ॥
दह्येते चक्षुषी तृष्णाभ्रमः स्वेदश्च जायते ॥ (243)

Caraka holds that the shaking of head is the result of a derangement of pitta. This pitta has been deranged because of taking in of katu, amla, lavana, ksara and madya, and also when one is angry. It will be remembered that amarsa is one of the vyabhicharibhavas of Raudra (Banaras ed. p. 76). The sthayi-bhava of Raudra, krodha is the result of pittaja siro-roga (Caraka. Sutra. 17. 9). From all these evidences, it appears that Bharata looks at amarsa as pitta-vikara.

There is yet another reason for this contention. Bharata twice associates sweda with amarsa. Bharata writes, (Banaras ed. 7. 78),

उत्साहाध्यवसायाम्यामधोमुखविचिन्तनैः ।
शिरः प्रकम्पस्वेदाद्यैस्तं प्रयुंजीत नाट्यवित् ॥ (244)

Bharata seems to say that utsaha, adhyavasaya, adho-mukha-vicintana indicate bhaya or fear, and shaking of head goes with sweda. All these are different forms of niragni sweda (Caraka. Sutra. 14. 29), to which it will be necessary to return in the last section of this chapter.

V

The foregoing section on pittaja vikara has pointed out that Bharata was well aware of the different kinds of diseases, brought about by these three doses, when these are deranged. Bharata also knows of quite a number of vyabhichari-bhavas resulting from the derangement of kapha. These are about four in number. These are alasya, jadata, nidra and supta.

Bharata speaks of the following anubhavas of alasya. These are sarva-karma-pradvesa-sayanasana-tandra-nidra-sevanadibhiranubhavai (Banaras ed. p. 87). Caraka in Nidana-sthanam. I. 18, speaks of distaste, laziness (or alasya), aversion to one's work, and excess of sleep characterising one who is affected with dosaja jvara. It will be remembered that Bharata speaks of the following characteristics of alasya. These are :

आलस्यं त्वभिनेयं खेदव्याधिस्वभावजं वापि ।
आहारवर्जितानामारम्भाणामनारम्भात् ॥ (245) (Banaras ed. 7.48)

Bharata twice associates alasya with sweda-vyadhi (Banaras ed. p. 87). It may be pointed out that Caraka speaks of sweda only with reference to diseases, brought about by the derangement of vata and kapha (Sutra. 14. 2). In Sutra. 14. 4, Caraka prescribes ruksma sweda or an upakalpita sweda with ruksma dravya for curing a disease, resulting from a derangement of kapha.

Caraka in Sutra, 20. 18, speaks of twenty different types of derangements brought about by an unbalance of slesma. He writes, triptisma (aversion to food) tandra ca nidradhikyamca staimityamca guru-gatrata ca-alasyam ca mukha-sravasca. The two characteristic traits of alasya, referred to by Bharata, are aversion to food and sleepiness,

both of which are according to Caraka, special features of slesma vikara. These features have again been discussed by Caraka in Nidana-sthanam. I. 18.

Bharata has discussed another case of slesma derangement under jadata. In Sutra. 20. 18, Caraka has referred to staimitya, and guru-gatrata as the effects of slesmaja vikara. Guru-gatrata means little else than jadata ; staimitya is the pre-condition of jadata. Jadata characterises all forms of slesma vikara. In Nidana-sthanam. 7. 7, Caraka discusses the following features of kaphaja unmada. Sthanamekadese, tusnimbhavo-alpascaran-kramanam ..... anannabhilasorahaskamata ca ..... swapnanityata ..... slesmanmadalingani bhavanti.[246] Resting stupefied in one corner of the room, slow movement, aversion to food, are the characteristic features of kaphaja unmada.

Bharata discusses jadata almost in similar terms, as Caraka's analysis of kaphaja unmada. Bharata writes, taamabhinayet kathana-bhasana-tusnibhava apratibha-anumesanireeksana-pravasattvadibhir-anubhavai. Bharata refers to tusni-bhava of a jada-samjnaka purusa in Banaras ed. 7. 66. Sayanasana, meaning immobility and little change of place, and excess of sleep which Bharata associates with alasya, are also the features of kaphaja vikaras (Sutra. 20. 18; Nidana. 7. 7). Caraka again associates tandra, staimitya and deha-guruta with slesmolvana madatyaya in Cikitsa-sthanam. 24. 35. Caraka writes,

मदात्ययं कफप्रायं स शीघ्रमधिगच्छति ॥
छर्द्यरोचकहृल्लासतन्द्रास्तैमित्यगौरवैः ।
विद्रयाच्छीतपरीतस्य कफप्रायं मदात्ययम् ॥ [247]

By gauraba, Caraka says exactly what Bharata means by jadata. Both result from a derangement of slesma.

Bharata's analysis of the different kinds of nidra seems to follow Caraka very closely. Bharata knows of nidra, arising out of an extreme weakness (daurbalya), labour (srama), drunkensess (mada), laziness (alasya), anxiety (cinta), excess of food (atyahara), and out of natural causes (swabhava). (Banaras ed. 7. 71). It should be noted that Caraka says sleep acts like a balm to those who are exhausted with drinking, or are run down with hard labour, or are naturally weak. In Sutra-sthanam. 21. 24, Caraka writes,

गीताध्वयनमद्यस्त्रीकर्म्मभाराध्वकर्षिताः ।
अजौर्णिनः क्षताः क्षीणा बृद्धा बालास्थथाऽबलाः ॥
तृष्णातीसारशूलार्त्ता श्वासिनो हिक्किनो कृशाः ।
पतिताभिहतोन्मत्ता श्रान्ता यानप्रजागरै ॥
क्रोधशोकमयक्लान्ता दिवास्वप्नोचिताश्च ये ।
सर्व्व एते दिवास्वप्नं सेवेरन् सार्व्वकालिकम् ॥ (248)

Caraka speaks of the necessity of going to sleep of one, who is weak, exhausted (sranta), drunken, and anxious, because of sorrows, fear or other causes. The reference to mada in connection with nidra seems to have particular relevance, because wine has a soothing effect on disturbed souls. (Cikitsa. 24. 23). It will be remembered that Caraka looks at nidra as a slesmaja vikara (Sutra. 20. 18), just as jadata is. In the same passage, Caraka speaks of tandra, staimitya and nidradhikya as all resulting from a derangement of slesma. In Nidana-sthanam. 1. 14, Caraka speaks again of nidra-dhikya and tandra as resulting from an unbalance of slesma. In Nidana-sthanam. 3. 7, he refers once again to excess of sleep as a symptom of slesma derangement. In the passage from Nidana-sthanam. 7. 7, already discussed in connection with jadata, Caraka speaks of excessive sleepiness as a characteristic mark of slesmaja vikara.

It will be remembered that Bharata also speaks of gluttony or atyahara as contributing to sleepiness. Caraka in Nidana-sthanam. 3. 7, speaks of how an exhausted man, taking excess of food, develops the symptoms of vatanugata slesma vikara. Caraka writes that along with slesma vikaras, there are sleepiness, lack of enterprise and idleness. Slesmattvasya sitajvara - arochaka - vipakangamada - harsa-hrdrogacchardi-nidra-alasya-staimitya-gauraba - sirobhitapa - anupajanayati (Nidana. 3. 7).

In Sutra-sthanam. 21. 32, Caraka speaks of tamobhava nidra, which is rooted in tamas. Bharata's supta, which is rooted in nidra, seems to be of such a nature. He twice refers to sammoha of all the indriyas in connection with nidra. Moha being predominantly tamasic, it naturally follows that supta which is accompanied with moha, is also of a tamasic nature. It seems that Caraka's slesma-bhava nidra is the counterpart of Bharata's nidra, while Caraka's tamo-bhava

nidra is closer to Bharata's supta, showing an excess of moha or tamas (Caraka-Sutra. 21. 32).

It has been noted at the beginning of this chapter, how Pavlov's study of conditioned reflexes and modern analysis of glandular secretions can adequately explain the physical and physiological basis of most of our emotions and sentiments. The James-Lange theory of emotions carries on the work, begun by Pavlov. The essence of this theory is the assertion that the "emotions" are essentially of the same nature as "sensations" ; that "an emotion" as felt or as an emotional quality, is a mass or complex of confused sensory experience arising from the sensory impressions made by the processes going on in the various organs of the body, and that each distinguishable quality of emotion owes whatever is specific or pecular in its quality to the specific conjunction of sensory impressions made by a specific conjunction of bodily activities, the visceral organs playing a predominant part in this sensory stimulation. James wrote : "Emotion is a consequence, not the cause, of the bodily expression", and "common sense says, we lose our fortune, are sorry and weep ; we meet a bear, are frightened and run ; we are insulted by a rival, are angry and strike." The James-Lange hypothesis says that this order of sequence is incorrect, that the one mental state is not immediately induced by the other, that the bodily manifestations must first be interposed between, and that the more rational statement is that we feel sorry because we cry, angry because we strike, afraid because we tremble, and not that we cry, strike or tremble, because we are sorry, angry or fearful, as the case may be. Without the bodily states following on the perception, the latter would be purely cognitive in form, pale, colourless, destitute of emotional warmth (Principles. vol. II. p. 450) ..... "Emotion dissociated from all bodily feeling is inconceivable. The more closely I scrutinise my states, the more persuaded I become that whatever moods, affections and passions I have are in very truth constituted by and made up of those bodily changes which we ordinarily call their expression or consequence ; and the more it seems to me that if I were to become corporeally anaesthetic I should be excluded from the life of the affections, harsh and tender alike, and drag out an existence of merely cognitive or

intellectual form" (Principles. p. 452).*[1] One of the great living surgeons, Dr. Kenneth Walker also confirms the findings of Pavlov and James-Lange. Dr. Walker writes, using almost the same terminology of Caraka and Bharata. "To my way of thinking all living cells display intelligence, so that it would be quite logical to postulate an intelligence, of the body as well as an intelligence of the head."*[2]

VI

It must have been noticed in the last five sections, that out of thirty-three vyabhicharibhavas, discussed by Bharata, about ten come under the general philosophic standpoint of Patanjali, and another seven come under agantu division of diseases. The next important group of vyabhicharibhavas is the vataja division of diseases, comprising about another eight vyabhicharibhavas. So these three groups between themselves, include about twenty-five vyabhicharibhavas, or more than two-thirds of the existing number. Under pittaja division, there are only two vyabhicharibhavas, while under kaphaja division, Bharata discusses another four. Bharata has only three more vyabhicharibhavas to be discussed under this last head. These are mada, sweda and marana. This last group is the purely pathological division. But their indebtedness to Patanjala speculations, is unmistakable, and in certain cases so striking, that it leaves little room for doubt what must have been the background of Bharata's Rasa speculations. It should be seen that in more than one instance, Bharata has taken over complete passages from the Caraka-samhita.

Bharata in Ch. 7 sl. 38 (Banaras ed.) speaks of three different kinds of mada, taruna, madhya, and ava-krista. This seems to be a reference to one of the eight trikas, discussed by Caraka in connection with the yukti of drinking (Cikitsa-sthanam. 24. 24). The discussion relating to drinking in Bharata, seems to have been made from two standpoints, (1) first, from the standpoint of the excellence, mediocrity and inferiority of the character in question ; and

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1 An Outline of Psychology by William Mcdougall, F.R.S. (Methuen) may also be consulted.

2 Human Physiology—Walker (Penguin. p. 127).

(2) secondly, from the standpoint of the strength of the wine administered. Bharata speaks of the different reactions of men of different character, when they are drunken. He writes in Ch. 7. 39 (Banaras ed.),

कश्चिन् मत्तो गायति रोदिति कश्चित्तथा हसति कश्चित् ।
परुषवधनाभिधायी कश्चित् कश्चित् तथा स्वपिति ॥
उत्तमसत्त्वः शेते हसति च गायति च मध्यमप्रकृतिः ।
परुषवचनाभिधायी रोदित्यपि चाधमप्रकृतिः ॥ (249)

Bharata is describing here the different degrees of intoxication of the different types of character. In the above passage, Bharata's analysis is to a very great extent, indebted to Caraka. In Cikitsa-sthanam. 24. 26, Caraka speaks of three varieties of mada, and the different degrees of intoxication in the well-disposed (sattvika), worldly-minded and restless (rajasika) and evil-disposed (tamasika) man. The clue to Bharata's analysis seems to have been provided by Caraka.

Caraka writes,

सत्त्वानि तु प्रवुध्यन्ते प्रायशः प्रथमे मदे ।
द्वितीये व्यक्ततां यान्ति मध्ये चोत्तममध्ययोः ॥
सत्त्वसम्बोधकं हर्षमोहप्रकृतिदर्शकम् ।
हुताश इव भूतानां मद्यन्तुभयकारकम् ॥
प्रधानावरमध्यानां रुक्माणां व्यक्तिदर्शकः ।
यथाग्निरेवं सत्त्वानां मद्यं प्रकृतिदर्शकम् ॥ (250)

(Cikitsa 24.25)

Caraka writes that just as fire finds out the sterling metal from the dross, so also wine is a test in determining the prakriti of sattvika, rajasa and tamasa mind. In the subsequent slokas, Caraka analyses the nature of the three different kinds of drinking. Caraka writes,

सुगन्धिमाल्यगन्धैर्वा सुप्रणीतमनाकुलम् ।
मिष्टान्नपानविशदं सदा मधुरसंकथम् ।
सुखप्रभाणं सुमदं हर्षप्रीतिविवर्द्धनम् ।
स्वर्त्तं सात्त्विकमापानं न चोत्तममदप्रदम् ॥

(Cikitsa 24.25)

With this is comparable, Bharata's analysis of the drunkenness of a noble mind,

स्मितवचनमधुररागो धृष्टतनुः किंचिदाकुलितवाक्यः ।
सुकुमाराविद्धगतिस्तरुणमदस्तूत्तमप्रकृतिः ॥ (252)

Bharata's smita-vacana, madhura-raga are very near to Caraka's madhura-samkathanam ; and sukumara-aviddhagati seems to echo Caraka's sumadam, harsa-priti-vivardhanam, as also Caraka's

वैगुण्यं सहसा यान्ति मद्यदोषैर्न सात्त्विकाः ।
सहसा न च गृह्णाति मदः सत्त्ववलाधिकम् ॥ (253)

Bharata's analysis of the reactions of one, who is madhyama-prakriti, when under the influence of drink, is once again deeply influenced by Caraka. Bharata writes,

स्खलिताधूर्णितनयनः स्रस्तव्याकुलितवाहुविक्षेपः ।
कुटिलव्याविद्धगतिर्मध्यमदो मध्यमः प्रकृतिः ॥ (7.42)

The man who is madhyama-prakriti has restless, rolling eyes ; there is a kind of fearfulness and anxiety, and trembling of limbs ; his movement is not free, and is sometimes in a tortuous, zig zig way. These are the symptoms of Rajasa pana, according to Caraka. Caraka writes,

सौम्यासौम्यकथाप्रायं विशदाविशदं क्षणात् ।
चित्तं राजसमापानं प्रायेणाश्नन्तमाकुलम् ॥
हर्षप्रीतिकथोपेतमदुष्टं पानभोजने ॥ (254)

Again, in Cikitsa-sthanam. 24. 14, Caraka speaks of madhyama mada,

मुहुः स्मृतिर्मुहुर्मोहो व्यक्ताव्यक्ता च वाग्मुहुः ।
युक्तायुक्तप्रलापंच प्रपलायनमेव च ॥
स्थानपानान्तसंकथ्ययोजनाः सविपर्य्ययाः ।
लिंगान्येतानि जानीयादाविष्टे मध्यमे मदे ॥ (255)

This madness of one, who is of middle temperament, is characterised by remembrance and forgetfulness, rational and irrational speech, audible and inaudible words, sometimes by flight, and also taking in of food and drink in a disordered way. Bharata's kutila vyaviddhagati seems to have been taken over from Caraka's analysis of how wine

affects ojah dhatu and hrdaya (Cikitsa. 24. 9). The movement is no longer aviddha or sober, as in the case of men of noble nature. It is on the other hand, vyaviddha or unsteady.

Bharata's analysis of the symptoms of madness in one with inferior intelligence, is again from Caraka. Bharata writes,

नष्टस्मृतिहतमतिश्छर्दितहिक्काकफैः सुबीभत्सः ।
गुरुसज्जमानजिह्वो निष्ठीवति चाधमप्रकृतिः ॥ (256)

Caraka describes the tamasa pana as follows : sammoha-krodha-nidratamasapanam tamasam smritam (Cikitsa. 24. 28). Bharata's analysis of madness of one with inferior intelligence seems also to be derived from the analysis of the common characteristics of madness in Caraka (Cikitsa-sthanam. 24. 37). These are, according to Caraka,

शरीरदुःखं बलवत् प्रमोहो हृदयव्यथा ।
अरुचि प्रतता तृष्णा ज्वरः शीतोष्णलक्षणः ॥
... ...
उरोविबन्धः कासश्च हिक्का श्वासः प्रजागरः ।
शरीरकम्पः कर्णाक्षिमुखरोगस्त्रिकग्रहः ॥
छर्द्यातीसार उत्क्लेशो वातपित्तकफात्मकः ।
भ्रमः प्रलापो रूपाणामसतांचैव दर्शनम् ॥ (257)

Nasta-smriti and hata-gati in Bharata's analysis are the same as Caraka's pramoha. The rest of the symptoms, discussed by Bharata, are all from Caraka.

It might be of interest to proceed further with Caraka's analysis of how mada brings about such changes in the superior, mediocre and inferior minds. Caraka's analysis is particularly interesting, because Caraka discusses how mada by first affecting the ojas dhatu seated in the hrdaya (Caraka-Cikitsa. 24. 9) brings about different kinds of madness. It should be noted that Bharata characterises these three different madness by saying that while in the uttama-prakriti, it is aviddha-gati, or of a sober and generous nature, in madhyama-prakriti, it is vyaviddha gati, or of a disturbed and unsteady nature ; and in adhama-prakriti, the gati itself is completely stopped, and he is stupefied or hata-gati.

This seems to be a clear echo of Caraka's Cikitsa-sthanam. 24. 9. Caraka writes,

ओजस्यविहते पूर्व्वो हृदि च प्रतिवोधिते।
मध्यमो विहतेऽल्पे तु विहते तूत्तमो मदः॥ (258)

There is a wine, "prathama mada", which when drunk, does not derange the ojas dhatu, but stimulates the heart. There is a second mada, known as "madhyama", which when drunk, deranges the ojas dhatu to a little extent, but at the same time, stimulates the heart. In the third mada, known as "adhama mada", the ojas dhatu is completely deranged ; and so also is the heart. The three stages analysed by Bharata, seem to follow closely the three stages in Caraka. Bharata's uttama-prakriti is one whose heart and ojas dhatu are stimulated, instead of being depressed by drinking ; his madhyama-prakriti is Caraka's second man, whose heart and ojas are a little stimulated ; and his adhama-prakriti is Caraka's analysis of the third character, whose ojas and heart are both of them, completely deranged by drinking. Caraka's analysis of the effect of mada on different types of character, seems to have been of great interest to Bharata, because as already noted in Ch. II, hrdaya is the controlling centre of all sense-impressions, or vibhavas. The writers on Rasa theory had to be particularly careful in finding out how the ojas and the heart are affected by different kinds of sense impressions or stimulii.

Bharata refers to sweda-cikitsa in many places, in connection with these vyabhicharibhavas, alasya, harsa, abega and amarsa. Of these, alasya is kaphaja (See Sec. V) ; and harsa and abega are vataja (See Sec. III). Caraka, it should be clearly noticed, says in Sutra. 14. 2 that sweda is to be applied in diseases of vata and kapha. Bharata's treatment of sweda-cikitsa in connection with abega deserves special attention. He speaks here of the details of sweda-cikitsa, and goes so far as to distinguish between the two principal varieties, the niragni and the agni-krita sweda. Bharata's text runs like this : vata-kritam punaravaguntha-naksimardana. . . . . varsakritam punar sarvanga-sampee-dana-pradhavana-cchatrasraya-marganadibhi. Agni-kritam nama dhooma-kula-netranga-samkochana-vidhoornana-ati-kranta-apakrantadibhi.(259) (G.O.S. vol. I. p. 367). Susruta says : kapho-medo-anvite vayau nivata-atapa-gurupravarana-niyuddha-adhva-vyayama-bharaharana-amarsai swedam- utpa-

dayatiti[260] (Cikitsa. 32. 10). These are all niragni sweda. Bharata refers to niragni sweda in "sarvanga-sampeedana-pradhavana". Caraka also writes of ten niragni swedas, of which quite a few find place in Bharata's enumeration. Caraka says,

व्यायाम उष्णसदनं गुरुप्रावरणं क्षुधा ।
वहुपानं भयक्रोधावुपनाहाह् वातपाः ॥
स्वेदयन्ति दशैतानि नरमग्निगुणादृते । (261)

(Sutra 14.29)

Bharata has in mind one or more of the thirteen varieties of agni-sweda, enunciated by Caraka. (Sutra. 14. 15). Of these, the jentaka-sweda, karsu-sweda, kupa-sweda, and holaka-sweda are more important. Bharata thus refers to both agni-krita-sweda and nir-agni sweda, the two recognised modes of sweda cikitsa in Caraka and Susruta. It might be of interest to note at this stage that sweda due to amarsa (of which Susruta speaks), has also been noticed by Bharata. The treatment of the vyabhicharibhava, amarsa, by Bharata may be referred to in this connection. The passage runs like this. tasya siras-kampana-swedo-adho-mukha-vicintanadhyavasaya .... etc. The sloka immediately following this, has siras prakampana-sweda danstam prayunjita natya-vid (6. 78b. Banaras ed.). Bharata's analysis of siro-roga under amarsa again, is very close to Caraka's analysis of the same, in Ch. 17 of the Sutra-sthanam. Caraka writes,

कट्वम्ललवणक्षारमद्यक्रोधातपानलैः ।
पित्तं शिरसि संदुष्टं शिरोरोगाय कल्पते ॥
दह्यते तुद्यते तेन शिरःशीतं सुसूयते ।
दह्यते चक्षुषो तृष्णाभ्रमः स्वेदश्च जायते ॥ (262)

(Sutra 17.9)

Again, in Sutra-sthanam. 17. 6, Caraka says,

प्रतिश्यामुखनासाक्षिकर्णरोगशिरोभ्रमाः ॥
अर्द्दितं शिरसः कम्पो गलमन्याहनुग्रहः ।
विविधाश्चापरे रोगावातादिक्रिमिसम्भवाः ॥ (263)

In finding out what particular derangement brings about siras-kampana in Bharata's amarsa, it will be necessary to turn to other symptoms, referred to by Bharata. These vibhavas of amarsa, according to Bharata, are vidyaisarga dhana-baladhikai-radhiksiptasya-avamanitasya ba samupapadyate (Banaras ed. p. 92). These symptoms, particularly baladhikai-radhiksipta, are traceable to Caraka's analysis of vataja siro-roga (Sutra. 17. 8). The assumption that Bharata must have been thinking of vataja siro-roga becomes more probable when it is remembered that Bharata has associated sweda with this siro-roga. Caraka makes it clear that sweda is only to be applied in vata-kapha derangement (Sutra. 14. 2). The symptoms of siro-roga associated with amarsa by Bharata, are thus vataja in nature, and not pittaja (Sutra 17. 8-10).

Bharata's analysis of the eight symptoms or movements in connection with the vyabhicharibhava, abhighataja, shows unmistakably how deeply he must have been influenced by Indian medicinal speculations. He thrice refers to this division into eight stages, when a poisoned man is dying. In Banaras ed. p. 94, Bharata writes, ahi-daste tu visa-peete ba visa-bege yatha karsya vepathu-daka-hikka-phena-skandhabhanga-jadata-maranantyastan visabega. Bharata then, as if not satisfied with this, quotes verses from Caraka and Susruta, under what he calls anuvamsya slokas (See ch. VI). Bharata writes,

काश्यं तु प्रथमे वेगे द्वितीये वेपथुं तथा ।
दाहं तृतीये हिक्कां तु चतुर्थे संप्रयोजयेत् ॥
फेनं तु पंचमे कुर्यात् षष्ठे तु स्कन्धभंजनम् ।
जड़तां सप्तमे कुर्यादष्टमे मरणं तथा ॥ (264)

Bharata speaks of these eight stages or visa-begas once again in Ch. 26. slokas. 100-102 (Banaras ed.). He writes,

विषवेगसंप्रयुक्तं विस्फुरितांगक्रियोपतम् ।
प्रथमे वेगे कार्यं त्वमिनेयं वेपथुद्वितीये तु ॥
दाहस्तथा तृतीये हिक्कां कुर्याच्चतुर्थे तु ।
फैनंच पंचमे वै ग्रीवाभंग तथैव षष्टे तु ॥
जड़तां तु सप्तमे वै प्रोक्तं मरणं तथाष्टमे चैव ।
प्रविष्टतारके नेत्रे कपोलाधरमेव च ॥ (265)

In the following five slokas (Ch. 26. sl. 103-7), Bharata explains each of these eight stages.

अंसोदरभुजानां तु कृशता कार्श्यरूपणम् ।
हस्तयोः पादयोर्मूर्ध्नि युगपत् पृथगेव वा ॥
कम्पनेन यथायोगं वेपथुं संप्रयोजयेत् ॥
सर्वाङ्गवेपनोद्वेजनेन कंडुयनात्तथाऽङ्गानाम् ।
विक्षिप्तहस्तगात्रैर्दाहश्चैवाभिनेतव्यः ॥
उद्वृत्तनिमेषत्वादुद्धारच्छर्दनैस्तथाक्षेपैः ।
अव्यक्ताक्षरकथनैर्हिक्कामेवं त्वभिनयेत्तु ॥
उद्गारवमनयोगैः सृक्कालेहैर्विवर्तनाच्छिरसः ।
सर्वेन्द्रियसम्मोहाज्जडतामेवं प्रयुंजीत ॥
सम्मीलितनेत्रत्वाद्व्याधिविबृद्धा भुजङ्गदंशाद्वा ।
एवं हि नाट्यधर्मे मरणानि बुधैः प्रयोज्यानि ॥ (266)

These eight begas of poison, repeatedly referred to by Bharata, have nothing new about them. These are taken over from the visa-cikitsa or Agad-tantra of the Ayurveda. (See Ch. VI). Bharata's analysis of the visa-begas seems to be closer to Susruta's analysis of the same. Susruta writes,

स्थावरस्योपयुक्तस्य वेगे तु प्रथमे नृणाम् ।
श्यावा जिह्वा भवेत् स्तब्धा मुर्च्छा श्वासश्च जायते ॥
द्वितीये वेपथुः स्वेदो दाहः कण्डु रुजस्तथा ।
विषमामाशयप्राप्तं कुरुते हृदि वेदनाम् ॥
तालुशोषं तृतीये तु शूलंचामाशये मृशम् ॥
दुर्ब्वर्णे हरिते शूने जायेते चास्य लोचने ॥
पक्काशयगते तोदो हिक्का कासोऽन्त्रकूजनम् ।
चतुर्थे जायते वेगे शिरसश्चातिगौरवम् ॥
कफप्रसेको वैवर्ण्यं पर्ब्वभेदश्च पञ्चमे ।
सर्ब्वदोषप्रकोपश्च पक्काधाने च वेदना ॥
षष्ठे प्रज्ञाप्रणाशश्च मृशं वाप्यतिसार्य्यते ।
स्कन्धपृष्ठकटीभङ्गः सन्निरोधश्च सप्तमे ॥ (267)
(Kalpa-sthanam 2.24)

In Kalpa-sthanam. 4. 26, Susruta says that all cases of serpent poisoning show all these eight stages, leading

to marana. It will be seen that the eight stages, referred to by Susruta, exactly correspond to the eight stages, analysed by Bharata. Caraka also speaks of these eight stages of poisoning. But his analysis seems to be a little different from that of Susruta. Caraka says,

तृण्मोहदन्तहर्षप्रसेकवमथुक्लमा भवन्त्याद्ये ।
बेगे रसप्रदोषादसृक्प्रदोषाद्द्वितीये तु ॥
वैवर्ण्यभ्रमवेपथुजृम्मामूर्च्छाङ्गभंगचिमिचिमातंकाः ।
दुष्टपिशितात्तृतीये मंडलकंडूश्वयथुकोठाः ॥
वातादिजाश्चतुर्थे दाहच्छर्व्यङ्गशूलमूर्च्छाद्याः ।
नीलादीनां तमसश्च दर्शनं पञ्चमे वेगे ॥
षष्ठे हिक्का भंग स्कन्धे स्यात्तु सप्तमेऽष्टमे मरणम् । (268)

(Cikitsa-stham 23.10)

Bharata's analysis of the stages of poisoning read side by side with these passages from Caraka and Susruta, will conclusively establish the very great indebtedness of Bharata to Indian medicinal speculations.

Bharata's treatment of marana similarly shows how extensively he has been influenced by both Caraka and Susruta. To say that marana results from vyadhi or from wounds, is simple ; but to associate symptoms of death with such diseases or wounds, which are incurable and fatal, is something very different, and shows how deeply Bharata has been influenced by the Ayurveda. Bharata, in so doing, consciously draws upon the Avaraneayo-dhyaya of Susruta (Sutra. Ch. 33) and the Sa-vak sira-seeya Indriya-dhaya of Caraka (Indriya. Ch. 8).

Bharata speaks of the following arista-laksana in one affected with disease. Bharata writes, jada-antra-jakrit-cchuladosa-vaisamya-ganda-pindaka - jvara - visucikadibhir-vibhavai-rudpadyate, tadvyadhi prabhavan. The following are the symptoms of death in one, who is mortally wounded. Abhighatajam tu sastra-adhi-damsanavisapana-swapada-gaja-turaga-rathayanapata-vinasa-prabhavam. It has already been noticed how all these are agantu causes. Bharata seems to hold that all these are fatal, as the unbalance of dosas in antra, yakrit and the eruption of broils and scabbies, and even cholera, are fatal. Bharata's analysis of marana seems

to be equally indebted to Caraka's exposition of the arista-laksana in Indriya-sthanam. Chs. 4, 5, 6, 8, 9 and 10, as also to Susruta's analysis of it in Sutra-sthanam. Ch. 33.

Susruta in Sutra-sthanam. Ch. 33, writing on Avaraneeyamadhya, speaks of the following symptoms of immediate death. It should be noted that most of the symptoms, referred to by Bharata correspond to these others, discussed by Susruta. Susruta writes, in Sutra. Ch. 33,

प्राणमांसक्षयश्वास-तृष्णाशोषवमिज्वरैः ।
मूर्च्छातिसारहिक्काभिः पुनश्चैतैरुपद्रुताः ।
बर्ज्जनीया विशेषेण भिषजा सिद्धिमिच्छता ॥
... ...
यथोक्तोपद्रवाविष्टमतिप्रस्रुतमेव वा ।
पिडकापीड़ितं गाढं प्रमेहो हन्ति मानवम् ॥
... ...
तृष्णारोचकशूलार्त्तं मतिप्रस्रुतशोणितम् ।
शोफातीसारसंयुक्तमर्शोव्याधिर्विनाशयेत् ॥
... ...
हिक्काश्वासपिपासार्त्तं मूढं विभ्रान्तलोचनम् ।
सन्ततोच्छ्वासिनं क्षीणं नरं क्षपयति ज्वरः ॥
... ...
श्वासशूलपिपासार्त्तं क्षीणं ज्वरनिपीड़ितम् ।
विशेषेण नरं बृद्धमतीसारो विनाशयेत् ॥
... ...
श्वासशूलपिपासान्न-विद्वेषग्रन्थिमूढ़ताः ।
भवन्ति दुर्ब्बलत्वंच गुल्मिनो मृत्युमेष्यतः ॥ (269)

It will be noticed from the passage, cited from Bharata, that he speaks of soola-dosa, ganda-pindaka, jvara-visucika (leading to vomiting) as characteristic symptoms of death. Susruta also speaks of soola-dosa, pidaka, vami-jvara as arista laksana. It might be of interest to note that Caraka also says that sudden eruption of broils in the face speaks of coming death (Indriya-sthanam. I. 6).

The anubhavas associated with marana by Bharata, are all of them, borrowed from Caraka. Bharata writes,

vyadhijam visannagatramapyaayatanga-vicestitam nimeelita-nayana hikka-swasotpatanam-anapeksitaparijanam-avyakta-ksarakathanadibhir - anubhavair - abhinayet (Banaras ed. p. 94).[270]. It should be noted that the following are the symptoms, associated with marana by Bharata. These are visanna-gastra, ayata-anga, nimeelita-nayana, hikka-swasa, anapeksita-parijana, avyakta-aksara-kathana. It should be remembered that all these are arista laksana, according to the analyses of Caraka and Susruta.

By speaking of visanna-gatra and ayatanga as both characteristic of marana, Bharata must have been referring to the Varna-swareeya-adhyaya in Caraka. Indriya-sthanam. 1. 6. Caraka writes that if there be natural or prakriti varna in one part of the body, and simultaneously unnatural or vikriti varna in another part, or if prakriti and vikriti varnas be together present in any part, then it foreshadows coming death. Similarly, if there be the simultaneous presence of glani and harsa, or stupor in one part or delight in another, then it speaks of approaching death. The visannagatra and the vicesta at spreading out limbs are thus two efforts, which bring about prakriti-vikriti vikaras. Caraka says that such vikaras might be of three kinds. These are laksana-nimitta, laksya-nimitta, and nimittanurupa (Indriya-sthanam. 1. 4). Bharata's analysis of the symptoms of marana seems to be of nimittanurupa vikriti nature.

So also Bharata was not making an idle statement, when he writes that in marana, there is avyakta-aksara-kathana. This is an exact reproduction of what Caraka says under swara-adhikara in Varnaswareeya indriya-adhyaya. Caraka speaks of the following vaikarika swaras, which characterise the sick, and one who is going to die. He writes, suka - kala - grahagrasta - avyakta-gadagada-ksama-deena-anukeernascaturanam swara vaikarika bhavanti (Indriya. 1. 8).[271] The avyakta-aksara-kathana in Bharata is thus an arista laksana, as discussed by Caraka. The discussion of marana, arising out of wounds, or abhighataja, need not be repeated here. It has already been discussed in the analysis of abhighataja, which Bharata again takes over from Caraka and Susruta.

It will be noticed that out of thirty-three vyabhichari-bhavas, discussed by Bharata, about nine are clearly indicative of Bharata's indebtedness to the philosophic standpoint of Patanjali, another seven come under the

agantu division of diseases, and about eight are vataja in origin. Two vyabhicharibhavas have been found to be pittaja in nature ; and five others have been found to come under kaphaja classification. The purely pathological group comprises about another three. Bharata has thus divided the thirty-three vyabhicharibhavas into six groups. Each group unmistakably points out the extent of Bharata's indebtedness to Patanjali-Caraka.

VII

In the chapter on Samanyabhinaya (Gaekwad's Oriental Series) vol. III. Ch. 22, or, (Banaras ed.) Ch. 24, Bharata speaks in praise of sattvika abhinaya and calls it the finest and the most impressive. Abhinavagupta in commenting on G.O.S. III. 22. 2, writes that there cannot be any good acting in the absence of sattva. In G.O.S. III. p. 151. Abhinava goes even further and says that the mind is conditioned by the body,—tatra manaso deha-vrittitvat samadhanam sattvamupacarad-dehatmakam, Dehe hi manas-samadhatavyam.[272] The views of Abhinava, and of Bharata seem to have been influenced by Caraka in Sarira-sthanam. 4. 16-20. In Sarira, 4. 16, Caraka writes, sariram hi sattvam-anuvidhyeeyate, sattvamca sariram.[273] Bharata exactly reproduces the same idea in G.O.S. III, 22. 6, when he writes, dehatmakam bhavet-sattvam, sattvad-bhava samuthita. He has only substituted Caraka's sarira, by its synonym, deha, so that the theoretical position of Bharata, that the body is conditioned by the mind, and the mind by the body, is deeply influenced by Patanjali.

Abhinavagupta while commenting on Bharata's dehatmakam bhavet-sattvam sattvad-bhava samuthita (G.O.S. Vol. III. p. 155) writes, sarira-swabhavam tavat-sattvam sambhavyate uttama-sariratam praptam-ityartha. tato bhava, tato-pi hāra, tasmadapi hela. All sattvas are conditioned by the peculiar nature of body. In p. 156, Abhinavagupta is even more emphatic on this intimate relationship of body and mind. He writes, even cittavritti-laksanam deha-dharmasyeti sarva-sammatam. Abhinavagupta must have been thinking of Bharata's analysis of the different seelas, or character of different kinds of women (G.O.S. vol. III. slokas. 98-146).

It should be noted that Bharata's analysis of these different natures, is heavily indebted to both Caraka and Susruta.

Bharata in Ch. 22. sl. 100-1 (G.O.S. vol. III), speaks of different temperaments in woman.

Bharata writes,

देवदानवगन्धर्वरक्षोनागपतत्रिणाम् ।
पिशाचयक्षव्यालानां नरवानरहस्तिनाम् ॥
मृगमीनोष्ट्रमकर स्वरसूकरवाजिनाम् ।
महिषाजगवादीनां तुल्यशीलाः स्त्रियः स्मृताः ॥ (274)

Bharata enumerates in the above list, different characters, belonging to the three different temperaments, namely, sattvika, rajasa and tamasa. It should be noted that while deva and gandharva are of the sattvic nature, danava, raksa, and naga belong to the rajasa type. The rest obviously belongs to the tamasa category. This classification follows very closely Caraka's analysis in Sarira. 4. 15.

Caraka in Sarira. 4. 15, writes, tatra sariram yoni--visessad--caturvidham-uktamagre, trividham khalu sattvam suddham, rajasam, tamasam-iti. Tatra suddhanadosam-akhyatam kalyanam-sattvat. Rajasam sodasam-akhyatam rosamsattvat. Tatha tamasamapi sodasamakhyatam moham-sattvat.(275) Bharata refers to deva-seela once again in sloka. 102, and gandharva-seela in sloka 107 ; and these two come under sattvika division. The deva-sila has been described as follows :

स्निग्धैरंगैरुपांगैश्च स्थिरा मन्दनिमेषिणी ।
अरोगा दीप्त्युपेता च दानसत्त्वार्जवान्विता ॥
अल्पस्वेदा समरता स्वल्पभुक् सुरतप्रिया ।
गन्धपुष्परता हृदया देवशीलांगना स्मृता ॥ (276)

This description of the deva-sila is very close to Caraka's analysis of Brahma-sattva. Caraka in Sarira. 4. 17, writes, sucim satyabhisandham jitatmanam samvibhaginam jnana-vijnana-vacana-prativacana-sakti-sampannam smriti-mantam kama-krodha-lobha-moha-irsa-harsa-petam samam sarva-bhutesu brahmyam vidyat.(277) The most striking points of resemblance between Bharata's description and that of Caraka, are that both recognise the calmness of mind, and love of truth and straight-forwardness. Bharata's use of

"sama-rata" seems to be very striking, and it is a distinct echo of Caraka's samam sarva-bhutesu. It shall be found in Ch. IX, how this sama-rata is also the highest ideal of Rasa-realisation.

Bharata's analysis of gandharva-sattva is again clearly borrowed from Caraka. Bharata in G.O.S. vol. III. sl. 107, writes,

गीते वाद्ये च नृत्ये च रता हृष्टा मृजावती ।
गन्धर्वसत्त्वा विज्ञेया स्निग्धत्वक्केशलोचना ॥ (278)

The love of music and dance which characterises the gandharva-sattva character, is also a feature in Caraka's analysis of gandharva-sattva. Caraka writes, priya-nritta-geeta-vaditra-ullapakam slokakhyayikam--anityam-anasuya-kam gandharvam vidyat (Sarira. 4. 17). Susruta similarly writes (Sarira. 4. 73),

गन्धमाल्यप्रियत्वं च नृत्यवादित्रकामिता ।
बिहारशीलता चैव गान्धर्व्वं कायलक्षणम् ॥ (279)

It will thus appear from the above that Bharata's analysis of sattvic characters is deeply indebted to similar analysis in the Ayurveda.

Bharata's analysis of rajasa characters is similarly influenced by Caraka and Susruta. The more important rajasa characters, analysed by Bharata, are asura-sattva, rakhasa-sattva, and naga-sattva. Bharata describes the asura character as,

अधर्मशार्व्याभिरता स्थिरक्रोधातिनिष्ठुरा ।
मद्यमांसप्रिया नित्यं कोपना चातिमानिनी ॥
चपला चातिलुब्धा च परुषा कलहप्रिया ।
इर्ष्याशीला चलस्नेहा चासुरं शीलमाश्रिता ॥ (280)

Out of these traits, associated with the asura-sattva, the more important features are great anger, love of meat and drink, and restlessness. It is to be remembered that these traits are also associated with the asura-sattva character by Caraka. He writes in Sarira. 4.18, sooram chandam -asuyakam - aiswaryavantanam - anudarikam raudram-ananukrosakam-atmapujakam-asooram vidyat.(281) It should be noted that Caraka also speaks of the great anger, gluttony and envious, irritable nature of the asura-sattva-man.

Bharata speaks of the raksasa character as follows,

नखदन्तक्षतकरी क्रोधेर्ष्या कलहप्रिया।
निशाविहारशीला च राक्षसं शीलमाश्रिता॥ (282)

With this is comparable, Caraka's analysis of raksasa sattva in Sarira. 4.18, amarsinam-anubandhakopam-cchidra-praharinam krurama-haratimatra-ruchim amisapriyatamam swapnayasa-vahulam-eersum raksasam vidyat. It is to be noted that both Caraka and Susruta as also Bharata refer to the angry and envious nature of the raksasa-sattva character.

The analyses of naga-sattva character by Susruta, Caraka and Bharata again reveal striking points of similarity. Bharata speaks of the naga-sattva character in the following terms (Ch. 24. sl. 104-5, Banaras ed.),

तीक्ष्णनासाऽग्ररदना सुतनुस्ताम्रलोचना।
नीलोत्पलसवर्णा च स्वप्नोद्वेशाऽतिकोपना॥

Caraka describes the saarpa-sattva character as follows (Sarira-4.18), kruddha-soorama-kruddhabheeroom teeksnamayasa-bahulam mantra-sugocaram-aharaviharaparam saarpam vidyat. Bharata's ati-kopana, tamra-locana echo Caraka's kruddha-sooram, Bharata's reference to tiryag-gati seems to echo Susruta's analysis of saarpa-sattva in Sarira. 4.74. Susruta writes,

तीक्ष्णमायासिनं भीरुं चण्डं मायान्वितं तथा।
विहाराचारचपलं सर्पसत्त्वं विदुर्नरम्॥ (283)

Susruta also speaks of the restless, angry nature of the saarpa-sattva character. Of the six rajasa sattva characters, discussed by both Caraka (Sarira. 4.20) and Susruta (Sarira 4.74), Bharata has discussed only three, asura-sattva, raksasa-sattva and naga-sattva, while the large majority of characters discussed by Bharata belongs to the tamasa type.

Bharata discusses in Ch. 24. slokas 108-135, no fewer than thirteen types of inferior temperaments. These are vanara-sattva, hasti-sattva, mriga-sattva, matsya-sattva, ustra-sattva, makara-sattva, khara-sattva, sukara-sattva, haya-sattva, mahisa-sattva, ajasattva, aswa-sattva, and gava-sattva. A careful analysis of these twelve types would reveal that eleven sattvas come under "pasava" classification. The mapority of these sattvas has been taken from

typical animal mentality. Bharata also refers to matsya-sattva (Banaras ed. 24.118). But he does not mention Vanaspatya-sattva.

It shall be remembered that Caraka in Sarira. 4.19, discusses three different kinds of tamasa-sattva character. Caraka writes, tamasasya trividha pasa-matsya-vanaspati-sattvanukarema. He explains these different tamasa characters as follows. nira-karisnum-adhama-vesam jugupsitacara-haravihara-maithunaparam swapnaseelam pasavam vidyat. Bhiroomambudham - aharalubdha manavasthitam - anusakta kama-krodham sarana-seelam toya-kamam matsyam vidyat. Alasam kevalam-abhinivistam-ahare sarva-budduyangaheenam vanaspatyam vidyat (Sarira. 4.19).[284] Susruta also in Sarira. 4. slokas. 75-77, speaks of this threefold division of tamasa characters,

दुर्म्मेधस्त्वं मन्दता च स्वप्ने मैथुननित्यता ।
निराकरिष्णुता चैव विज्ञेयाः पाशवागुणाः ॥
अनवस्थितता मौख्यं भीरुत्वं सलिलार्थिता ।
परस्पराभिमर्द्दश्च मत्स्यसत्त्वस्य लक्षणम् ॥
एकस्थानरतिर्नित्यमाहारे केवले रतः ।
वानस्पत्यो नरः सत्त्व-धर्म्मकामार्थवर्ज्जितः ॥ [285]

It must have been noted that two out of this three-fold division of tamasa characters, have been taken note of by Bharata. Bharata has obviously discussed pasava-sattva at length, because it being of an infinitely varied and diverse nature, admits of imitation, or loka-vrittanukarana in rupakas. It might be of interest to note that Plato in his Republic (604-605c) also spoke of the greater imitability of the anger and desire of the human soul.

This chapter on Vyabhicharibhavas along with the two others on Bharata's predecessors, and on Sattvika bhavas as vayu vikaras, will indicate the range of Bharata's indebtedness to Caraka-Patanjali. It has also been noted how Bharata was influenced by teachers in other branches of knowledge. Bharata's debt to kama-sastra (G.O.S. III. 22. 147-240) may be here mentioned. Bharata's Rasa-sutra, vibhava-anubhava-vyabhicharibhava-samyogena rasa-nispatti, has been variously interpreted, according to the philosophical creed of the particular interpreter concerned (See Abhinava-Bharati G.O.S. vol. 1. pp. 274-286). But no notice has been taken

as yet of Bharata's very great indebtendness to Caraka-Patanjali. It will be remembered that Bharata in emphasizing that Rasa-realisation is of the visuddha-sattva, was following the sakti-vada in Patanjali, as also that of the Vedanta (See Chs. IV and V). In the subsequent analysis of the essence of Rasa-realisation, the Saiva, Sakta and Vaisnava standpoints contributed in no small measure to its development and growth. The purely philosophical approach to the analysis of Bharata's Rasa has been carried upto the end of the fifth chapter. The discussions in chapters six to eight have revealed the very great indebtedness of Bharata to one particular branch of philosophy, namely the Samkhya-Patanjala. In the next two chapters, an attempt will be made to synthesise these two approaches. It shall be found that the rationale of argument in chapters IV and V required a more concrete and tangible background, a prakrita background, against which there is the evolution of aprakrita enjoyment (see Chs. X and XI). It has been found that even though later Alamkarikas tried to read into Rasa-theory, the standpoint of their own philosophic creed, Bharata's exposition of Rasa, has an essentially empirical basis. It remained for the great Alamkarikas to make a synthesis of the empirical position of Bharata, and the purely philosophic tendencies of later times. The subject matter of discussion in Chs. IX, X and XI, will be an attempt to resolve this anomalous position. A final analysis of the essence of aesthetic enjoyment will be attempted there on the basis of the conclusions, reached in the earlier chapters.

CHAPTER IX

PHILOSOPHY OF AESTHETIC ENJOYMENT

The present writer sketched out a brief outline of the philosophy of aesthetic enjoyment, in a paper read at the Annamalai Session of the All-India Oriental Conference (1955). It should be clearly noted that Bharata's philosophic creed and background were very different from that of Abhinavagupta and for a right assessment, it is sometimes necessary to read Bharata independently of Abhinavagupta. The discussion in the present chapter is aimed at finding out what might have been the philosophic background of the father of Indian Aesthetics. It will help all understand more adequately the implications of the terse Rasa-sutra, vibhava-anubhava-vyabhichari-samyogad Rasa-nispatti. The trend of argument in the previous chapters has brought out certain striking points of resemblance between the speculations of Bharata and those of Caraka-Patanjali.

Bharata in Ch. VI. pp. 71-2 (Banaras ed.) speaks of the evolution of Rasa. He speaks of many other associated things, and an analysis of all these would be required for a proper appraisal of the philosophical basis of Bharata's Rasa-analysis. It would be convenient to have the passage here for closer scrutiny. Bharata writes, vibhava-anubhava-vyabhichari-samyogad-rasa-nispatti. Ko ba drstanta iti cet-ucyate-yathanna-vyanjanausadhi - dravya - samyogad - rasa-nispatti, tatha nana-bhavopagamad-rasa-nispatti. Yatha guradi-bhir-dravyair-vyanjanani-rosadhibhisca sad rasa nivarttyante, evam-nana-bhavopahita api sthayino bhava rasattvam-apnuvanti. Rsaya ucu Rasa iti ka padartha. Atrocyate. Aswadyatvat. Katham-aswadya rasa ? Atrocyate. Yatha hi nana-vyanjana-samskritanannam bhunjana rasana-swadayanti sumanassa purusa, harsadinsca-pyadhigacchanti, tatha nana bhava-bhinaya-vyanjitam vag-anga-sattvo-petan sthayi-bhavam-aswadayanti sumanasa preksaka. Tasmad natya-rasa iti vyakhyata.[286] Immediately after this, Bharata quotes two anuvamsya slokas, with the same purport as in the passage above. The slokas (6.34-7), following those two anuvamsya slokas, are quoted below. These are,

nanabhinaya-samvandham bhavayanti rasan-imam
jasmad-tasmadamee bhava vijneya natya-yoktribhi.

nanadravyair-bahuvidhair-vyanjanam bhavyate yatha.
evam bhava bhavayanti rasan-abhinayai saha.
na bhavaheenosti rasa na bhavo rasa-varjita
paraspara-krita siddhi-stayorabhinaye bhavet
vyanjanausadhi—samyogad—jathannam swaduta bhavet
evam bhava rasascaiva bhavayanti parasaparam.[287]

A few slokas after this, Bharata again speaks of the compatibility of rasa. He writes, in 6. 39-41, (Banaras ed.),

Sringaradhi bhavet-hasyo raudrattu karuno rasa
Veeraccaivod-bhutotpattir—vibhatsacca bhayanaka.
Sringara-nukritir-ja tu sa hasya iti samjnita.
Raudrasyapi tu ca yat karma sa jneyo karuno rasa
Veerasyapi ca yat karma so-adbhuta pari-keertita
Vibhatsa-darsanam yacca bhavet sa tu bhayanaka.[283]

Bharata sums up this part of the discussion by saying, sthayi-bhavansca rasattvam upanesyama (Banaras ed. p. 73).

Bharata's discussion of the origin and development of Rasa in the above passages, falls into four natural divisions. First, what is the nature of the constituents, namely sthayi-bhavas, which evolve into rasa ? The second thing to be noted about the sutra is what is the nature of the product of such an evolution, namely rasa ? The third point, what according to Bharata, is the character of the audience, sumansa preksaka, as Bharata calls them. The fourth question is what is this paka, or bhavana, as Bharata calls it, which through an evolving process, brings into existence, rasa. In Ch. II, an analysis has been made of the vibhavas, which coming in contact with the sthayi-bhavas, makes possible the emergence of Rasa. An attempt has been made in chapters four and five to find out how it is that the aesthete or the Rasa enjoyer must be both sumanassa and preksaka. The necessity of the aesthete being sumanassa preksaka has been the subject-matter of discussion in chapters four and five ; the methodology of how to achieve it, will be discussed in fuller details in this chapter and the next. So also, it will be attempted here to explain the nature and the character of the ideal aesthete, and what is the essence of aesthetic enjoyment. The concept of paka has deeply coloured the outlook of the exponents of Rasa theory. It is so because paka or bhavana occupies a very prominent place in Bharata's exposition of the theory of Rasa.

I

It has been noticed in Ch. V, how Sattva-suddhi leads to somanassa as well as to preksakattva. It must have been noticed further that while somanassa pre-supposes a vritti-sarupya (Yoga-sutra I. 4), preksakattva is that of one, who is swarupa-avasthita (Yoga-sutra I. 3). The vritti-sarupya is possible, when viksepa is predominant. At this moment, the purusa becomes identified with vrittis, "I see", "I hear", "I decide", or "I undecide" ; "I" is throughout common. The essence of this sense of "I" is this Purusa, who alone sees. The seer Purusa or the drasti purusa is of the nature of caitanya. The visaya or the world of sense is made manifest, when this caitanya is reflected in the buddhi. Whatever is made manifest, or becomes the subject-matter of knowledge, is drsya. In this sense, sabda, sparsa, rupa, rasa and gandha are all drsya. Caraka has called them ahara. Bharata has called sabda and rupa vibhavas.

In any kind of knowledge of visaya, "I" is the knower, the receptor, the cogniser. The citta with the indriyas is the instrument or organ of knowledge ; the visaya or the objective world is drsya or ahara. But it should be clearly understood that though the citta might be the receptor or karana in the knowledge of visaya, the citta might itself become in certain circumstances, drsya or the visaya. The constituent of the citta is abhimana, rooted in one's asmita. The knowledge of visaya, which is of this citta, is thus nothing but the diverse manifestation of this abhimana. But if the citta be perfectly still, the ahamkara or abhimana manifests itself. If there be only the manifestation of ahamkara, then its vikara, the caittik visaya-jnana becomes the subject-matter of knowledge. At such a moment, the citta, which knows visaya, becomes drsya, and ahamkara or pure abhimana becomes the cogniser, or the knower, or drsta. Again, when abhimana is mastered, and there is resting in the purified form of "ahamasmi" or sasmita-dhyana, then abhimanatmaka ahamkara becomes separable as drsya. At this moment, the sense of "ahamasmi" or buddhi becomes of the nature of jnana. But this buddhi is found to be of the nature of jada, and subject to vikara. When the purusa by samadhi-prajna comes to know the nature of buddhi, then there is viveka-jnana. This is paurusa pratyaya. When this viveka-jnana becomes thorough, and becomes extremely attenuated

because of para-vairagya or in other words, there is no trace whatsoever of this asmita of ahamkara, then the drasta purusa is known as kevala or swarupastha. At this moment, the buddhi becomes separable, and as such, visible. In this way, everything from buddhi onwards, becomes drsya or the subject of cognition.

It must have been noted from the above analysis that the control of citta is necessarry, before there can be the appearance of abhimana. So also the control of abhimana is necessary, before there can be the appearance of buddhi. So also the mastery of buddhi leads to purusa pratyaya. At every stage, there is a steadfast control of the disquiet and disturbances, which makes possible the passage to the next higher stage.

This emphasiis on the serenity and calmness of the contemplative yogic mind is also the criterion of health in Caraka-Samhita. Caraka is never tired of repeating that a perfectly balanced body is in perfect health. In Sarira-sthanam 2. 39, 43, 45, Caraka writes,

prajnaparadho visamastadartha hetustritiya parinama-kala sarva-mayanam trividha ca santvi-jnarthakala sama-yoga-jukta.

... ...

daivam pura yat kritam ucyate tat tat parusam yat-tviha karma dustam

pravritti hetur—visama sa drista nirvritti—hetustu sama sa eva.

... ...

naro hitahara-vihara-sevee sameeksyakaree visayaesva-sakta data sama satyapara ksamavanapta sevee ca bhavatya roga.[289]

Cakrapanidatta in commenting on this writes, pravrittihetu riti roga-pravritti-hetu. visama iti adharma-roopam daivam, roga-janakasca purusakara. Samastu daivam dharma-roopam, roga-paripanthee ca purusa-kara. "pravritti-hetu" ityanena samsara-pravritti-hetu-riti, tatha "nivritti-hetu" ityanena moksa-hetu-ritica varnayanti. In explaining, "data sama", Cakrapanidatta writes, sama iti bhutesu sama-citta. Mm. Gangadhara Kaviraja explains Caraka's ideal man, who is not swayed by passions as "asakta anasakta san sameeksya samyak karyakarya hitahitatvena kastavyam drstva kartum

seelam yasya sa sameeksya-karee, data saddana-seela, sama sama darsee sarva-bhutesu, satyapara satya-vagadikriya, ksama-van, aptopasevee guru-vriddha siddha maharsyadi sevee a-rogee bhavateeti driham.

It need not be emphasized how sama is at the root of the concept of health in both Caraka and Susruta. In Sutra-sthanam I. 25-7, Caraka writes,

> ityuytam karanam karyam dhatu-samyam-ihocyate
> dhatu-samya-kriya cokta tantresya-sya proyojanam
> Kala—budheendriyarthanam yoga mithya na cati ca
> dwayasrayanam vyadheenam tri-vidho hetu-samgraha
> sariram sattva-samjnamca vyadhinam asrayo mata
> tatha sukhanam yogastu sukhanam karanam sama.(290)

Caraka speaks of the necessity of achieving this balance in both body and mind. It has already been noted in the analyses of the vyabhicharibhavas, apasmara and unmada, how the seat of derangement might be simultaneously, body and mind. Caraka is emphatic in holding that the samayoga of kala, buddhi and indriya is the cause of all happiness and bliss. In Sutra-sthanam 7. 23, Caraka once again speaks in praise of sama,—sama sarva rasam satmyam samadhator prasasyate. He writes further in Sutra . 7. 23,

> Sama-pittanila kapha kecid garbhadi manava
> drsyante vatala kecit pittala slesmalastatha
> tesam anatura purvam vataladya sada-tura
> desa-nusayeta hyesam deha-prakriti-ruccyate.(291)

Those in whom, vata, pitta and kapha are evenly balanced, are in health, those in whom, one of these, is dominant is always diseased. Caraka here speaks of the Patanjala concept of anusuya. It has already been noticed in Ch. VI how the concept of vasana in Bharata's Rasa-analysis is very close to this Patanjala concept of anusuya. In Sutra-sthanam 16. 13, Caraka speaks again of the necessity of achieving bodily samya through the use of appropriate food and drink. Caraka writes,

> jayante hetu-vaisamyad—visama deha-dhataba
> hetu-samyat samastesam swabhoparama sada.(292)

It has been noticed in Ch. II that just as bodily balance is to be achieved through appropriate food and drink, so also mental balance is to be achieved through appropriate sight

and sound, which are equally good ahara, as the rest. Caraka writes that all efforts of the good physician should be directed to achieving this balance. In Sutra 16. 18, Caraka speaks,

jaabhi kriyabhir-jayante sarire dhatava sama.
Sa cikitsa vikaranam karma tad-bhisajam matam
katham sarire dhatunam vaisamyam na bhavediti
Samanam ca—nubandha syaditartham kriyate kriya.[293]

The achievement of perfect bodily balance is thus the aim and objective of all good physicians.

Bharata's Rasa-concept is deeply influenced by this Patanjala analysis of balance and equipoise lying at the root of all happiness. In analysing, the nature of Rasa-realisation, Bharata writes, Yatha hi nana—vyanjanausadhi-dravya —samyogad—rasa nispattir-bhavanti. Yatha hi—gudadibhir dravyair-vyanjanausadhi-bhisca sadabadaya rasa nivartante tatha nana-bhavopagata api sthayino bhava rasattvam apnuvanti.[294] It has already been noticed in Ch. V, and shall be analysed in greater details in the present chapter, how the concept of paka or bhavana is typically Ayurvedic. The point which has to be emphasized at this stage is that Bharata must have been thinking of a very fine blending and harmonising of different ingredients, which enter into the preparation of food and drink. The broth would be spoiled if any of the ingredients be either in excess, or be deficient. The different combinations of these ingredients make for different kinds of rasas, but in each rasa, the ingredients which enter into its preparation must be perfectly blended. Abhinavagupta also interprets Bharata in this way. He writes in Abhinava-Bharati (G.O.S.) Vol. I. p. 289, vyanjanam-upasecana-dravyam. tacca nana-tikta-madhura-cukra dibhebad-dadhi-kanjikadi. Ausadhaya-scinca-godhuma-dala-haridradaya. dravyam gudadi esam paka kramena samyog yojana-rupat-kusala-sampadyat-samyogad.[295] A few lines after this, Abhinavagupta again writes, paka-rupayana samyog-yojanaya tavad-alaukiko raso jayate. Remembering this discussion of what Bharata and Abhinavagupta meant by paka, it should be noted that both of them emphasize the proportion and the appropriateness of blending which results in this vyanjana. In Vol. I. p. 288, Abhinavagupta speaks clearly of this inward requirement of all Rasas. He writes, tad-vibhavanam pradhanyadi-saundaryatisayakritamattamit-yadya rpita-anubhavavargastu tadanujayee. evam dravya

pradhanye chodaharyam kintu sama-pradhanya eva rasa-swadasyot-karsa. What does Abhinavagupta mean by sama-pradhanya as the soul of Rasa ? His context is Bharata's analogy of the preparation of soup and drinks. His requirement in such preparation is that ingredients should be properly selected so that they may perfectly blend.

If these be the raw materials and ingredients in the preparation of soups and drinks, so are the different bhavas the ingredients of rasa. Bharata says, nana-bhavopagata and sthayino bhava rasattvam-apnuvanti. In saying all these, the Muni has obviously in minid, two stages of rasa evolution. First, how the sthayi-bhava, proceeding out of vasana, and already present in the reader, is stimulated by vibhavas, anubhavas and vyabhicharibhavas. Secondly, by what process or mechanism, sthayi-bhava, which is still a bhava, and as such, dominated by rajas and tamas, becomes a rasa ? The vibhavas being of the nature of ahara (Ch. II) replenish the mind, as food and drink replenish the body. These vibhavas, when taken in through eyes and ears, as drsya and sravya, give rise to certain anubhavas and vyabhicharibhavas. The vibhavas, thus aided and supported by these anubhavas and vyabhicharibhavas, feed the mind, and in so feeding, stimulate the sthayi-bhavas, already present in a latent form in the soul. It should be clearly recognised that sthayi-bhavas are the manifestations of vasana. The Vedanta and the Samkhya equally hold that vasana is again the manifestation of samskara, which is present and transmitted through the ativahika or suksma deha (see also Ch. VI).

It need not be emphasized how sthayi-bhavas in so far as these are bhavas, differ in essence from rasas. The use of the word "sthayi" with reference to such bhavas, as rati, hasa, indicates the presence in them of certain disturbing and disquieting elements. These being still confined to the plane of bhava, must necessarily be dominated by disquiet to which all men are subject. The mere fact that sthayi-bhavas had been stimulated by appropriate vibhavas, anubhavas and vyabhicharihhavas, will not turn these sthayi-bhavas into rasas. For sthayi-bhava, even when stimulated, is still a sthayi-bhava, sharing in the disquiet and disturbance to which all such bhavas are subject. This would require the sthirikarana of sthayi-bhavas. In order to make this possible, it is absolutely essential to find out the causes of disquiet and disturbances in all bhavas.

II

The ideal aesthetic state is characterised by certain qualities, which require close and careful scrutiny. It is, as Bharata says in G.O.S. vol. III. p. 188, characterised by equal attentiveness to everything, or samarata. It is, as Abhinavagupta says in G.O.S. vol. I. p. 288, marked by equal dominance of all the ingredients, sama pradhanya eva rasa-swadasyo-tkarsa. It is the meeting point of ksara and aksara purusas in the Bhagvad Gita (15-16-17). It is the null-point of prana and apana in the Tantras. It is the madhya-bindu in the Yogic practice. Here is the meeting point of jnana and bhava, of knowledge and emotion. Here sat and cit are blended together in perfect harmony, making possible the bursting out of ananda. Suddha-sattva is such an ideal, perfectly equipoised state. Rasa-enjoyment which is of one who is suddha-sattva, is thus made possible by the achievement of perfect balance and harmony.

The concept of this perfectly equipoised and balanced state of the soul, marks the peculiar character of aesthetic experience. The Greeks also hold similar views about the nature of this kind of experience. At such a moment, a perfect balance has been reached between reason, anger and desire (Plato-Republic 442-3 ; Phaedrus 255-6 ; Aristotle-Nicomachean Ethics. 1102b, 1117a). It should be remembered that these three qualities of the soul, correspond to sattva, rajas and tamas in Indian analysis. The integration of the intelligence, the will and the desire on the metaphysical plane, makes the aesthetic experience important, and a variety of terms is used to describe the repose, produced by the equilibrium of these three powers or faculties. All the powers of the mind are brought into play, and their exercise procures a happy equilibrium. Not aloof in indolence, but in the intense activity of contemplation, the mind, which knows truth and loves the good, delights in contemplating reality. The whole mind is engaged in the presence of the object. The aesthetic experience is valuable not only because it is founded on joy in contemplating the real, but also because, love is acted upon by the object loved, and is in some way transformed to its image. A degree of compatibility, an affinity and approximation are pre-supposed, if there is to be this mirroring, this reflection of the super-natural or aprakrita

delight in the limited and essentially circumscribed prakrita self.

Those who deny the order of the universe by singling out obvious defects should be shown that the evil and the suffering in the world find their aesthetic justification in the order that maintains through distinctions, the harmony of the universe. A sinful soul in its punishment contributes to the beauty and order of the universe (De Vera Religione xxiii.44; De Musica VI. xiv.46—St. Augustine). Even the punishment of sin is beautiful since it is in order, and all that order is beautiful. As the beauty of a picture is increased by well-managed shades, which please by their order and not their form, so to the eye skilful enough to discern it, the universe is beautiful, even by reason of sinners, though considered by themselves, their deformity is a blemish.

The beauty of day is augmented by its comparison with night, a white colour is more beautiful when it is next to black, the hangman and the prostitute are necessary in a community, and the ugly parts of the body, are also necessary. So great is the power of wholeness, or sama, that things which are not good in themselves please, when they are joined together and considered in their entirety. As black is beautiful in a painting, seen as a whole, so the conflict of the universe, with its conquerors, conquered and spectators, contributes to the beauty of the whole. As the antitheses of a discourse are agreeable, so too the beauty of things, results from contrasts. As the opposition of contraries lends beauty to language, so the beauty of this world is achieved by the opposition of contraries, arranged as it were by an eloquence not of words, but of things.

The passing of things does not break the beauty of the universal order. Nature has been ordered in such a way, that the weaker gives way to the stronger, the fragile to the more durable, the less powerful to the more powerful, the earthly to the heavenly and from this general dependence results the harmony of the whole (De Civitate Dei. xii. iv). In the natural order, things appear and disappear, to make place for others, and as variety is one of the principal characters of beauty, the passing of things is beautiful, although of an inferior kind. Whatever perishes or ceases to be, does not affect the measure, beauty and order of the whole. In a discourse, each syllable and sound is born and

disappears, and beauty results from this succession. So too, creatures subject to change with the seeds of death in them, come and go, but in their passing, they linger as in a piece of music or a poem, and so contribute to the beauty of the whole. The whole course of the ages is like an exquisite poem, set off with antithesis, and the beauty of the completed course of time shall be finished like the grand melody of some ineffably wise master of song.

Any object whatsoever (and vibhavas are no exception), material or spiritual, individual or social, is constituted by numbers, relation of parts, proportion, harmony, equality and likeness, which seek to express unity, and in so far as this unity or samata is realised, the object is said to have more or less being. These aesthetic constituents identical with the ontological, enter into the metaphysical structure of the aesthetic object. With the articulation of these intelligible co-ingredients of the aesthetic object, it is possible to proceed to an investigation of what constitutes its beauty, because beauty is not something super-added, but is the shining out of all the elements, which enter into the intelligible structure of the aesthetic object.

The beauty of material object does not consist in greatness or size, nor the excellence of aesthetic experience in the peculiar character or intensity of the experience concerned. It consists on the other hand, in wholeness, produced by proportion and harmony of parts. Wholeness assumes deeper and deeper meaning, as the scale of being is mounted and progressively higher unity is realised by the higher grades of being. The soul of man with the added powers of knowing and loving, reveals a still higher unity, and hence more beauty. The soul has its own and proper beauty in each of its five stages—annamaya, pranamaya, manomaya, vijnanamaya and anandamaya—through which it mounts from beauty to beauty. In the first three stages, the soul takes successively higher attitudes towards matter or objects of sense ; in the next two it deals with itself before it approaches God, and then abides in Him. In these stages, the soul acts beautifully of another, beautifully through another, beautifully about another, beautifully towards beautiful, beautifully in a beautiful, beautifully towards beauty, beautifully in Beauty (De Quantitate Animae. 1. XXXIII. 70 ; 2. XXXV. 79).

This self-sufficiency is then the standard of excellence in both Greek and Indian analyses. In Republic 387 d-e, Plato speaks of self-sufficience as the greatest virture ; "that such an one is most of all men, sufficient with himself, and leads a good life". The idea is repeated in Menexenus, 247e. In Timaeus 33d, self-sufficience is the mark of the good man, of God, and of the universe. Plotinus, following the Platonic tradition, speaks at length on this inward requirement of the Good or the One. Speaking of the "One", Plotinus in Sec. vi, writes, "The One (meaning perfect harmony or equilibrium) is the greatest of all things, not in magnitude but in power. For the natures also which are immediately posterior to it, are impartible in powers, and not in bulk. The principle of all things likewise must be admitted to be infinite, not because he is magnitude or number which cannot be passed over, but because the power of him is incomprehensible. For when conceived as intellect or God, he is more excellent than all these. And again, when by the dianoetic power, you equalise him with the one, or conceive him to be God, by recurring to that which is most united in your intellectual perception, he even transcends these appellations. For he is in himself, nor is anything accidental to him. By that which is sufficient to itself also, the unity of nature may be demonstrated. For it is necessary that the principle of all things should be most sufficient both to other things and to itself, and that it should also be most un-indigent. But everything which is multitudious and not one, is indigent ; since consisting of many things, it is not one. Hence the essence of it requires to be one. But the one is not in want of itself. For it is the 'One'." This sufficiency, this lack of indigence characterises the One, as it also does the aesthetic experience. Moreover, that which is many, is in want of as many things as it is. And each of the things that are in it, as it subsists in conjunction with others, and is not in itself, is indigent of other things ; and thus a thing of this kind exhibits indigence, both according to parts, and according to the whole. If therefore, it is necessary that there should be something which is most sufficient to itself, it is necessary there should be the one, which alone is a thing of such a kind, as neither to be indigent with reference to itself, nor with reference to another thing. For it does not seek after anything in order that it may be, nor in order that it may be in excellent condition,

nor that it may be there established. For being the cause of existence to other things, and not deriving that which it is from others, nor its happiness, what addition can be made to it external to itself? Hence its happiness, or the excellence of its condition, is not accidental to it. For it is itself. Other things exist and are established on account of the One, through which also they, at the same time, subsist, and have their place in which they are arranged. For that which is indigent is indigent in consequence of aspiring after its principle. But if the One was indigent of anything, it would certainly seek not to be the one, so that it would be indigent of its destroyer. Everything however, which is said to be indigent, is indigent of a good condition, and of that which preserves it. So bhavas are indigent of its good condition, and fulfilment in Rasa. Hence to the One nothing is good, and therefore, neither is the wish for anything good to it. But it is super-good. And it is not good to itself, but to other things, which are able to participate in it. Nor does the one possess intelligence, lest it should also possess difference ; nor motion. For it is prior to motion, and prior to intelligence. For what is there which it will intellectually perceive? Shall we say itself? Prior to intellection, therefore, it will be ignorant, and will be in want of intelligence, in order that it may know itself, though it is sufficient to itself. It does not follow, however, that because the One does not know itself, and does not intellectually perceive itself, there will be ignorance in it. For ignorance takes place, where there is diversity, and when one thing is ignorant of another. That however, which is alone neither knows any thing, nor has any thing, of which it is ignorant. But being one, and associating with itself, preserves the one, to adopt to it an association with itself".

The emphasis on Wholeness has been brilliantly upheld in recent years by Hegel. Hegal retained a belief in the unreality of separateness ; the world, in his view, was not a collection of hard units, whether atoms or souls, each completely self-subsistent. The apparent self-subsistence of finite things appeared to him to be an illusion ; nothing, he held, is ultimately and completely real except the whole. But he differed from Parmenides and Spinoza in conceiving the whole, not as a simple substance, but as a complex system, of the sort that we should call an organism. The

whole, in all its complexity, is called by Hegel, "The Absolute".*[1]

This self-sufficience in Plato, wholeness in St. Augustine, One in Plotinus, all emphasize the perfect freedom and unmotivated nature of the experiencing aesthetic soul. It is useful to remember that this concept of self-sufficience, or wholeness is the same as the concept of sama in Patanjala speculations. To be one, and to reach this sama or balanced state means the same thing. The highest perfection of Rasa lies in achieving this sama, for Rasa means to be at One with oneself. It is necessary now to consider the implications of the concept of sama in Indian philosophy and its bearing on Rasa-speculations in particular.

III

Before entering into a discussion of the mechanism of achieving this balance, it would be profitable to find out how extensively this concept of sama dominated Indian thought in its diverse manifestations. It is the concept of sāmarasya in the Tantras ; it is jivan-mukta in the Yoga ; it is the concept of sunya in the Lankavatara-sutra. It is the Yuganaddha in Tantric Buddhism ; it is once again the concept of ideal balance struck between prajna and upaya. It is what the Gita says, nirdosa, which as sama characterises the god-head himself. It is the awakening of Kundalini, which means attainment of a state of ideal bliss.

It should be clearly recognised that at the core of all aesthetic experience, there is a sense of perfect balance, an attainment of a state of mind, which is not committed to any particular attitude, or point of view, but enjoys a god-like freedom, and comprehension. This freedom arises not out of an exclusiveness, but out of a comprehension, which includes within its orbit, the whole range of human

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1 Two things distinguish Hegel from other men who have had a more or less similar metaphysical outlook. One of these is emphasis on logic ; it is thought by Hegel that the nature of Reality can be deduced from the sole consideration that it must not be self. The other distinguishing feature (which is closely connected with the first, and in which all students of Rasa are interested, vide Ch. X), is the triadic movement called the "dialectic".

experience. The Indian analysis of the concept of sama is very similar to the Platonic self-sufficiency, and the concept of one in Plotinus.

The Hathayogi who rouses Kundalini gains various occult powers (—siddhi) and enjoyment thereby. At every centre to which he leads kundalini, he experiences a special form of bliss (—ananda) and gains special powers (siddhi). If he has vairagya for these, he carries Her to the Siva of his cerebral centre, and enjoys the Supreme Bliss, which in its nature is that of liberation, and which when established in permanence, is liberation itself on the loosening of the spirit and body. She "who shines like a chain of lights"—a lightning flash—in the centre of his body is the "Inner Woman". "What need have I of any other woman ? I have an Inner Woman within myself ?" The Vira ("heroic") Sadhaka, knowing himself as the embodiment of Shiva (—Shivo ham), unites with woman as the embodiment of Sakti on the physical plane. The Divya Sadhaka or yogi unites within himself his own principles, female and male, which are the "Heart of the Lord." It is their union which is the mystic coition (—maithuna) of the Tantras. There are two forms of Union (Sāmarasya)—namely, the first, which is the gross (sthula), or the union of the physical embodiments of the Supreme Consciousness; and the second, which is the subtle (suksma) or the union of the quiescent and active principles in Consciousness itself. It is the latter which is liberation. The Hathayogi who gains these various occult powers by the arousal of Kundalini, experiences a form of bliss, which is also granted to the Rasa-enjoyer. Both kinds of pleasure arise out of a sense of perfect balance and harmony.

In the Yogic practice, this bliss is said to be enjoyed at the Sahasrasara. "Well-concealed and attainable only by great effort, is that subtle "void" (sunya) which is the chief root of liberation" (Sat-Cakra-niroopanam. v. 42). In Parama-siva are united two forms of Bliss (Ibid. v. 42)—namely Rasa or Paramananda Rasa (that is, the bliss of Moksa) and Virasa (or the bliss, which is the product of the union of Siva and Sakti). It is from the latter union there arise the universe and the nectar, which floods the lesser world (ksudra-brahmanda), or the body. The ascetic or yati of pure mind is instructed in the knowledge, by which he realises the unity of the Jivatman and the Paramatman

(ibid. v. 43). It is "that most excellent of man, who has controlled his mind" (niyata-nija-citta)—that is, concentrated the inner faculties (antahkarana) on the Sahasrasara, and has known it,—who is freed from rebirth, and thus attains moksa (Ibid. v. 45). He becomes jivan-mukta, remaining only so long in the body as is necessary to work out the Karma, the activity of which has already commenced—just as a revolving wheel will yet run a little time after the cause of its revolving has ceased. It is the Bhagavati Nirvana-Kala, which grants divine liberating knowledge,—that is Tattva-jnana or the knowledge of the Brahman (Ibid. v. 47).

The Kundalini represents the dormant Sakti of an individual, through the exercise of which man enjoys the highest bliss. The Kundalini in her progress upwards, absorbs in herself, the twenty-four tattvas, commencing with the gross elements, and then writhes Herself, and becomes one with Parama Siva. This is the maithuna (coition) of the Sattvika-pancha-tattva. The nectar which flows from such union floods the Ksudra-brahmanda or the human body. It is then that the Sadhaka, forgetful of all in this world, is immersed in ineffable bliss. In the Chintamanistava, attributed to Shri Sankaracharyya, it is said, "This family woman (Kundalini) entering the royal road (susumna), taking rest at intervals in the secret places (cakra) embraces the Supreme spouse, and makes the nectar to flow in the Sahasrasara".

Abhinavagupta in Tantraloka vol. 4. pp. 151-65 (Kasmir Sanskrit Series), speaks at length on this perfectly balanced state or Samyavastha. On p. 151, speaking of prana, Abhinavagupta writes, nanu pranesya param tattvam pratyupayattvamastheeti pragupakrantam tattad-anabhidhaya tadasrayana **sristi-samharadeenameva** swarupam ucyate. He speaks of the counter-balancing apana in p. 155, and discusses the regions which are dominated by apana. But the Lord's seat is beyond the conflict of prana and apana, and speaks of a state of perfect calm and equipoise. Abhinavagupta writes in p. 161, of the different nadis, which are perfectly balanced and equipoised.

Dasa mukhya mahanadi
Poorayennesa tad-gata
Nadyatara srita nadi
Kraman-dehe sama-sthiti.[296]

Mukhya iti pradhana taduktam,

ida ca pingala caiva susumna ca triteeyika
gandharee hasti-jivha ca poosa caivarsima tatha
alambusa kuhooscaiva sankhinee dasamce smrita
eta prana vaha prokta pradhana dasa nadaya.

Speaking of this ideal balanced state, Abinavagupta writes, nanu jodi namayam dasa nadeerakramya vartate tavatasya kimayat jena desadhatvam ucyate ? ita-samkyaha—

astasu dig dalesvesa
kraman-stad-dikpate kramat
Cestitanya-anukurbana
raudra saumyasca bhasate.

Abhinavagupta's reference to raudra and saumya as comprehending the universe reminds one of Susruta's agni-somatmakam jagat. Abhinavagupta unmistakably points out this ideal state of unified splendour, which underlies all duality. He writes,

padmesyastadalasyathama tan-madhye bhoga-bhuk-sada
sam-sthita sarvago pyasmat karanat suprateeyate
jenasu visayan drista vicarayati sa daram
soka krodha visado ba vismayastapa eva ca
harsa bapyatha samcintya hrdayennaiva bhavyate.[297]

evamasya sarvatra samyena avasthane pi mukhyaya vritya nadee-traya eva caiva. This samya-vastha is then the state from which the whole creation sprang. It would be profitable to mention here how Abhinavagupta looks at soka and krodha as opposites, a question which would assume great importance in Ch. XI.

The perfect enjoyer is delicately balanced ; and is completely free. He is pre-eminently enjoying the bliss of delight. In Tantraloka Vol. 4, pp. 167-68 Abhinavagupta discusses the visuva, or null-point, where the perfect balance is reached. In Vol. 4 Ahnika. 6, p. 167, Abhinavagupta writes,

visuvad-vasare prata
Samsam naleem sa madhyaga 200

bametarodak-savyamgair
yabet samkranti pancakam.
evam kseenasu padona
catur dasasu nalisu 201

madyahne daksa visuva
nava prana sateem vahet
daksa-daganyo dag daksai
puna samkranti pancakam 202

navasu satamekaikam
tato visuvad uttaram
pancake pancake ateete
samkranter visuva-vad bahi 203 [298]

In explaining "visuvadvasare", Abhinavagupta writes it is the achievement of balance, or perfect equipoise of day and night—"ratridina—samyatmani". Of the twelve samkrantis, or equipoise, one is mesa-samkranti at midnight, and the other is tula-samkranti at mid-day. The periods between mid-day and mid-night, and mid-night and mid-day are divided into five parts, so that there are throughout the day, twelve samkrantis or null-points, Abhinavagupta writes in pp. 169-70.

etaccha daksa visuvad dinodaya abhiprayena
daksinad uttaram yati uttarad daksinam jada
daksinottara samkranti sa caivam sam-vidheeyate.
daksinasyam yada nadyam samkramettu yedottaram
yavad-ardham tu tatrastham madhyenottarato bahet
tavattu visuvat proktam uttaram too-ttarayane.
uttarad-daksinasyam tu samkraman sa varanane
yavadardham bahet-tatra adho dakainato bahet
visuvad-daksinam tavad-daksinayanajam priye. [299]

Abhinavagupta holds that these samkrantis are of the nature of visuva : samkrantiriti visuvad-rupa. Again, he writes, as he speaks of visuva in everyday life.

evam ratra - vapeetyavam
visuvad divasat - samat 204
arabhyahar nisa-vriddhi
-hrasa - samkrantiyo - apyasan [300]

These samkrantis represent the null-points, where perfect balance and equipoise have been reached.

These null-points are to be reached through the pranayama. All beings mutter the ajapa gayatri, which is the expulsion of the breath by Hangkara, and its inspiration by Sah-kara, twenty-one thousand six hundred times a day. Ordinarily, the breath goes out to a distance of twelve

fingers' breadth, but in singing, eating, walking, sleeping and coition, the distances are sixteen, twenty, twenty-four, thirty and thirty-six breadths respectively. In violent exercises, these distances are exceeded, the greatest distance being ninety-six breadths. Where the breathing is under the normal distance, life is prolonged. Where it is above that, it is shortened. Puraka is inspiration ; and rechaka is expiration. Kumbhaka is the retention of breath between these two movements. Kumbhaka is according to the Gheranda Samhita of eight kinds ; Sahita, Suryya-bheda, Ujjayi, Shitali, Bhastrika, Bramani, Murchha and Kevali. Pranayama similarly varies. Pranayama is the control of breath and other vital airs. It awakens sakti, frees man from diseases, and produces yogic detachment from the world, and bliss. It is of varying values, being the best (uttama) where the measure is twenty ; middling (madhyama) when at sixteen, it produces tremor ; and inferior (adhama), when at twelve, it produces perspiration.

Closely associated with the concept of Samarasya is the analysis of sat-cakra-bheda, very frequently discussed in the Tantras. The piercing of the six Cakras is one of the most important subjects, dealt with in the Tantras. The jivatma in the subtle body, the receptacle of the five vital airs (pancha prana), mind in its three aspects of manas, ahamkara and buddhi, the five organs of action (panca karmendriya), and the five organs of perception (panca-jnanendriya) are united with Kula-kundalini. The kandarpa or the kama vayu in the muladhara, a form of Apana vayu, is given a left-ward revolution, and the fire which is round the Kundalini, is kindled. By the vija "Hung", and the heat of the fire, which has thus been kindled, the coiled and the sleeping kundalini is awakened. She who lay asleep around svayambhu-linga, with her coils, three circles and a half, closing the entrance of the brahma-dvara, will on being roused, enter that door and move upwards, united with the jivatman.

In this upward movement, Brahma, Savitri, Dakini-sakti, the Devas, vija and vritti, are all dissolved in the body of kundalini. The Mahimandala or prithvi is converted into the vija "hang" and is also merged in Her body. When Kundalini leaves the muladhara, that lotus which, on the awakening of kundalini had opened, and turned its flower upwards, again closes and hangs downwards. As

Kundalini reaches the svadisthana-cakra, that lotus opens out, and lifts the flower upwards. Upon the entrance of Kundalini, Mahavisnu, Mahalaksmi, Saraswati, Rakini Sakti, Deva, Matrikas and Vritti, Vaikunthadhama, Golaka, and the Deva and Devi residing therein are dissolved in the body of kundalini. The prithvi or "earth", vija or "hang" is dissolved in apas, and apas converted into the vija "vang" remains in the body of kundalini. When the Devi reaches the manipura cakra, all that is in the cakra merges in her body. The varuna vija "vang" is dissolved in fire, which remains in the body of the Devi as the vija "rang". This cakra is called the Brahma-granthi. Kundalini next reaches the anahata cakra, where all which is therein, is merged in Her. It is to be carefully noted that the emergence of Kundalini from the muladhara cakra, is made possible by the perfect unison in this cakra. So also the emergence of Kundalini from the Swadhistana Cakra is made possible by the perfect mingling and attainment of balance among Mahavisnu, Mahalaksmi, Sarasvati, Rakini Sakti, Deva, Matrikas and the Kundalini. It is also the case with Brahma-granthi, where a balance and a synthesis are struck among even a larger number of factors, which come into play. Kundalini next reaches the anahata cakra, where all which is therein, is merged in Her. The vija of tejas, "rang" disappears in vayu, and vayu converted into its vija "yang" merges into the body of kundalini. This Cakra is known as "Visnu-granthi". Kundalini then ascends to the abode of Bharati (or Saraswati) or the Visuddha-cakra. Upon her entrance here, Ardhanareeswara, Siva, Sakini, the sixteen vowels, matra, etc. are all dissolved in the body of Kundalini. The vija of vayu, "yang" is dissolved in akasa, which itself being transformed into the vija "hang" is merged in the body of Kundalini. Piercing the lalana cakra, the Devi reaches the ajna cakra, where Parama siva, Siddha-kali, the Deva, guna, and all else therein, are absorbed into Her body. The vija of akasa, "Hang" is merged in the manas cakra, and mind itself in the body of Kundalini. The ajna-cakra is known as Rudra-granthi. After this cakra has been pierced, Kundalini in her motion, unites with Parama Siva. As she proceeds upwards from the two-petalled lotus, the niralamba puri, pranava, nada etc. are all merged in Her.

The Kundalini has thus in her progress absorbed in Herself, the twenty-four tattvas, commencing with the gross

elements, and then unites Herself, and becomes one with Parama Siva. This is the maithuna or coition of the Sattvika-panca-tattva. The nectar which flows from such union floods the ksudra-brahmanda, or human body. It is then that the sadhaka, forgetful of all in this world, is immersed in ineffable bliss.

In the Yoga-sutra II. 49, Patanjali speaks of pranayama, which means that there is separation or viccheda of swasa and praswasa. Three types of pranayama are referred to by Patanjali. Inhalation without exhalation is purakanta pranayama, as exhalation without inhalation is rechakanta pranayama. Whatever the pranayama be, this separation of the two movements is the soul of pranayama. In Yoga-sutra, III. 50, Patanjali writes, bahya-bhyantara-stambha-vrittir-desa-kala-samkhyabhi paridristo deergha-suksma. The Vyasa-bhasya explains the sutra as yatra praswasa-purvako gatyabhava sa bahya, yatra swasa-purvako gatyabhava sa abhyamtara, triteeya stambha-vrittir yatro-bhaya bhava sakrit prayatnat bhavati, yatha tapte nyastam-upale jalam sarvata samkochamapadyeta tatha dwayoryugapad-bhavatya-bhava iti. The gatya-bhava, or immobility in the cases of bahya and abhyantara corresponds to rechaka and puraka, though these two are not strictly alike. In Kumbhaka, there is on the other hand, absence of both rechaka and puraka. The Vyasa bhasya writes of stambha as dwayor-yugapad-bhavatyabhava. Explaining the nature of kum-bhaka, it is said.

na rechako naivaca poorako-atra nasapute sansthitam vayum
suniscalam dharayet kramena kumbhakhyametad pravadanti taj-jna.[301]

The efforts leading to stambha-vritti are of the nature of contraction of internal organs. When perfect contraction of internal organs has been achieved, it will make possible ruddha-swasa, or suspension of breath. There is neither rechaka nor pooraka. At this moment, prana and apana have reached a balance in the nabhi-kanda. The nectar from the thousand petalled lotus, or sahasrasara overflows and floods the whole being of man.

These different ways by which suspension of breath can be achieved in the Hathayoga, are known as mula-bandha (contraction of anus),udeeyana bandha (contraction

of stomach), and jalandhara bandha (contraction of trachea). The khecharee-mudra is also of this nature. The tongue being pulled out, gradually lengthens. This lengthened tongue is then pressed against the brahma-talu, or naso-pharynx. The snayus or nerves in this region being thus pressed, the yogi becomes ruddha-prana. These methods thus help the nerves to be suffocated and immobilised, or niruddha ; it leads to a suspension of breath, and suspension of prana as well. This is what is known as prana-rodha, achieved through hatha or by force. This alone will not lead to citta-rodha, but is nevertheless, a great help in that direction.

After the continued practice of bahya and abhyantara pranayama, there is the first beginning of stambha. This stambha-vritti results naturally out of the continued practice of bahya and abhyantara pranayamas and is in sense, a synthesis of the two. Great efforts are to be made in finding out the balance, for stambha can hardly be achieved at the end of puraka or of rechaka. Such balance being very difficult to arrive at, stambhas are infrequent at the initial stages. But by continued practice, when balance or stambha becomes more usual, then there is a sattvic manifestation and glow, leading to infinite happiness and bliss. It is needless to emphasize that stambha in pranayama corresponds to the concept of sama in the philosophic analysis, as also the concept of Samarasya in the Tantras.

It should be clearly recognised that the Bhagavad-gita highly praises the attainment of the rounded perfection, this state of sama. The Gita identifies this perfectly calm and tranquil state with Brahma Himself. In Sannyasa 5. 19, the Gita writes, nirdosam hi sama Brahma. This state of Brahmahood is only attainable by those, whose minds are perfectly balanced, calm and composed.

> ihaiva tair-jita sargo jesam samye sthitam manas
> nirdosam hi samam brahma tasmad brahmani to
> sthita.[302]

The Samkara-bhasya explains the sloka as, saiva jeevad-bhi-reva tai sama daraibhi-panditair-jito vaseekrita sargo jauma, jesam samye sarva-bhutesu brahmani samabhave sthitam niscalee-bhutam mano-antarkaranam nirodosam.[303] The Samkara bhasya goes on, ata saman brahmaikam ca, tasmad-brahmanyeva to sthitha-stasmanna dosa-gandhamatramapi

tam-sprisati, dehadi - samghatatma - darsana-bhimanabhavat. Such an equipoise is beyond all dosas and gunas. The Ramanuja bhasya explains this samya as, jesamukta-reetya sarvesvatmasu samye sthitam manas, nirdosam hi, samam brahma prakriti samsarga-dosa-vijuktaya samam-atmavastu hi brahma. Ramanuja says further that to attain this harmony with oneself is like resting in Brahma, to rest in Brahma is to be the master of the world ; atma-samya sthitasved-brahmani sthita eva te ; brahmani sthitireva hi samsara-jaya ; atmasu jnanaikakaratya samyamevanusandodhana mukta evatyartha.

This concept of sama is again exactly the same as the concept of jivan-mukta. According to Abhinavagupta, there are three classes of souls : those assimilated to the supreme (paramukta), those united to him in his manifested state (aparamukta), and those still in the body (jivan-mukta). The delivered soul becomes one with the supreme, since it is admitted that "there is nothing distinct from the redeemed to which he should offer praise or oblation." (Paramarthasara. p. 51). The delivered soul at this stage becomes the same as the Supreme, or has attained perfect harmony with the Lord. The concept of jivan-mukta has been worked out at great length in the Amritee-karana-visranti, ullasa, 20, of the Ananda-kanda.

Srenu baksyami devesi : jivan muktasya laksanam
Kamam krodham bhayam lobham madam moham ca
matsaram 16
manam lajjam kulam seelam kutsam dambham ca
vancanam
avidyam jadatam garbam seetam-usnam tatha
atapam. 17
... ...
maitree krita (pa) tatopeksa-madaitair-manditasaya
chikamusmika-sukhaprapti karya viraktadhee 20
nitya-nitya—vivekajno hyantara karana nigraha
jara-marana heenasya siva-samarasatmya van 21
jivan—muktasya vijneya steerna-samsara sagara
deva daityadibhi bandyassa sevyassa guroo-sisava 22.
... ...
na kevalamarattvacca na sivattvad bhavet-tatha
tad dvayor malanacca syajjivanumukti-riyam
smrita.[304] 27.

Jivanmukti is thus the union of amarattva and sivattva. It is the enjoyment of the bliss of emancipation, while still enmeshed in the flesh. This concept of jivan-mukta is not essentially different from the analysis of this concept in Bhatta Kallata's Spanda-karika.

At the beginning of the third nisyanda, speaking of jivan-mukta, Bhatta Kallata writes,

tena sabdarthacintasu
na savastha na ya siva
bhoktaiva bhogya bhavena
sada sarvatra samsthita
iti ba yasya samvritti
kridatvena khilam jagat
sa pasyan satata yukto
jivan mukto na samsaya.[305]

By "jasya samvritti" is meant the awareness of the jivan-mukta purusa. This samvritti if of the best sadhaka. Kallata writes, explaining the nature of jivan-mukta, that such a man is steadfast or samahita in all circumstances. Samvritti, samyak jnanam sa satatam avyavadhanena sarvo-vastusu "yukta" samhita, ukta-vaksyamaneno-padesadrsa swabha-bela pariseelana apramattaika-gramanasa so jeevom" niyata-dehadhikaranam prannam dharayam eva "mukta" sarva-vyapaka-sarvatmaka-swarveswara - swatantra - swaswa-bhava-ahamkara pratipatti dardyena janmadi virodhat niskranta parameswara eva samvritta. Such a man looks at the infinite variety of the world, so rich in vibhavas, but is not in the least disturbed, and is completely detached. "akhilam asesam ananta vastu-vyakti-vicitram jagat, viswam "kridatrena" swa-nirmita-caracara-bhava kridanakopacarita-leelamatralaya pasyam vibhayan. To ordinary men and women, things of every day life are either a source of riotous pleasure or of pain. But the Rasa-enjoyer is neither held by the objects of sense, nor does he renounce them. He is according to Kallata, "yatha kascid kreeda-para swaparikal-pitai bhaya krodhadi karanabhuta-bhava-praticchandakai kreedam tad-yathatmya-vedittvat bhayadi-vikara-kalusyam managapi napadyate, taithava bhavanam swa-swabhavasakti-vijrimbhita-matra taya yathatmyavedee san managapi vikritim na apadyate. Evam sarvam kreedatvenaiva pasyam jeevanneva mukta. The Rasa enjoyer like the jivan-mukta purusa, sees everything, but he is, at the same time, able to

stand aloof from the spectacle or the vibhavas, like a detached spectator.

This concept of balance and perfect equipoise, as developed in the Yoga, the Tantras, as also in the Bhagavad Gita, is the same as the concept of Sunya in the Lankavatara Sutra. The Lankavavatara Sutra states that the difference between the wise and the ignorant is that the former are free from the Viparyasa, while the latter are not. Viparyasa literally means "inversion" or "error" ; it means imagining things as they are not, taking error for truth. The wise not hampered by the imagination, see that the world is like maya, and has no reality, but at the same time, they know that it is there, that it is not pure nothingness. It is because that the wise have gone beyond the relativism of being and not being. The waters of the Ganges are not visible to the Preta, but since other people see them, they cannot be said to be non-existent. In a similar way, the wise have a correct view of things, for they are free from errors in their perception of an objective world, which exists only in relation to their own mind. An objective world is really an error or bhranti, in so far as it is discriminated as existing externally and individually. Or it may be seen that an external, particularised world is an illusion as long as the ignorant are liable to break through the fetters of vikalpa, wrong discrimination and motivation ; whereas to the wise, the phenomenal world is true in its suchness (tathatā). What therefore, is an error to the one is truth to the other, because the latter is entirely free from all form of discrimination (sarva kalpana virahita).

Lankavatara Sutra holds that the objective world is an error ; there is nothing real about it ; it is maya, it is empty or sunya. But this does not mean that it is altogether non-entity, and merely a vast expanse of vacuity. The world, even if it be an error, is there to the wise as well as to the ignorant, but the wise know that it is of an illusive nature and in this cognition, they are neither perverted nor unperverted ; they just see it in reality as yatha-bhutam. They perceive the world as it truly is. And while they do this, the world or what is regarded as such by the ignorant, is eternal, sasvata or nitya, and beyond the reach of every possible dualistic category. It is in this sense, that the Lankavatara declares, bhranti, saswata bhrantis tattvam. "this world of error is eternity itself, truth itself". If the

wise, as the Sutra states, cherish even an incipient stirring of thoughts, rooted in discrimination or particularisation of forms and signs (nimitta-laksana-bhedatra), they are far from the reality and thought of supreme wisdom (arya-jnana), and the wise fall into the rank of the ignorant.

It however is to be remembered that the existence of this erroneous and confusing world makes it possible for the wise to cause a revulsion or paravritti in their minds and memory (vasana) accumulated since time immemorial. This narcotic effect manifested in so many aspects of consciousness, as citta, manas, manovijnana etc., causes it to differentiate as in a dream into subjects and successive appearances, and thus accepting them as real and finally to cling to them as to the truth. But, realising the illusive nature of these intellectual discriminations, the wise rise above them, and seeing them as errors, transmute falsehood into truth, phantasm into reality. And on account of this realisation, they realise that what confront them is neither reality (vastu) as imagined by the ignorant, nor unreality (avastu) as inferred by the unreflecting. The world is, such as it is ; it is neither existence nor non-existence, no such predicates are applicable to it, and for this reason what is to be termed an error (bhranti) for the ignorant is Tathatā (suchness) for the wise ; though this statement sounds paradoxical, or even irrational, the position of the Lankavatara Sutra will readily be comprehended, when the dualistic standpoint of total separation is abandoned, and the world is looked at as yathabhutam, from its aspect of eternity (nityata).

In short, all such apparent paradoxes are designed to adjust our thoughts, yathabhutam, to the actuality of existence, with which no ordinary rules of logic are compatible. To say "It is" is eternalism (sasvatavada) to say that "It is not" is nihilism (uchedabada) ; and the object of Buddhist reasoning is to avoid both of these two antithetic views, and to lead one to the way of experiencing it in its inwardness as well as in its totality.

Any thought that permits of opposition or antithesis, such as sat and asat, dharma and adharma, is considered to be the outcome of discrimination (vikalpa) ; and so long as this is cherished, one can never realise the standpoint of pure idealism (cittamatra), and the yathabhutam understanding of absolute oneness will never take place.

This concept of totality or rounded perfection which

lies at the core of all aesthetic experience, is again the subject matter of discussion in Kashmir Saivism. The Caitanya or Parama Siva is the Reality, which underlies as its innermost true self, not only every experiencing being, but also everything else in the universe, both separately, i.e. individually, as well as a totality, i.e. as the entire universe as a whole.

As the underlying reality is everything, and being in the universe, Parama Siva is one and the same in them all —undivided and unlimited by any of them, however much they may be separated either in time or in space. In other words, Parama Siva is beyond the limits of time, space and form, and as such, is Eternal and Infinite.

Again, as the underlying reality in everything, He is all pervading ; and at the same time, He is also all transcending. That is to say, His nature has primarily a two-fold aspect—an immanent aspect in which He pervades the Universe, and a transcendental aspect in which He is beyond all Universal Manifestations. These immanent and transcendental aspects have already been discussed with special reference to visuddha-sattva in Chs. IV and V, and will be discussed once again in Ch. XI.

Indeed, the universe with all its infinite variety of objects, and means of experience, is nothing but a manifestation of the immanent aspect of Parama Siva himself. It has no other basis or ingredient in it. In the Pratyabhijna —hrdaya p. 8 (Kashmir Sanskrit Series), it is said, Sreemat Parama Sivasya puna viswarteerna-viswatmaka—parama-nandamaya—preksakaghanasya ..... akhilam abhde-naiva sphurati ; na tu vastuta awyat kimchit grahyam grahakam ba ; api tu Sree Parama Siva bhattaraka eva ithyam nana-vaicitra-sahasrai sphurati.[306]

It must have been noticed that the experience of equalising the realisation of the two sides of the relation of identity namely, "I am this", and also of what may be called possession—of one of the two sides as belonging to the other—is called the sad-vidya or shuddha vidya—the state of experience (or knowledge) in which the true nature and relation of things are realised.

Such an experience is possible in the shuddha-vidya state, and not in the previous ones, because in them latter, the "attention" of the Experiencer, is, as it were, one-sided, and as such full of imperfect longings. In the Sada Siva

Tattva, it is drawn chiefly, to the "I" side, while in the Iswara Tattva, the gaze is fixed principally on the "This" side of what constitutes the Aishvarya, i.e., the Lordly state of the Experiencer. There is, therefore, in these states, little chance of what may be called a comparison between the two aspects of the Experience, "I am this", and therefore realising both the contrast and the identity, which there subsist between these two.

As another result of this realisation of contrast and of the experience of diversity-in-unity-and identity, the "This" of the Experience is now realised as not a pure undivided "this" or a unit, but as a whole, i.e. on "All this". It is important to remember that the Experience arises in the Suddha-vidya state, because as the Experiencer has his attention—or what corresponds to it in a lower state—drawn equally to himself as the "I" of the Experience, and to the "this" as what we have called the object of the Experience, he naturally realises, on the one hand, some contrast between the "I", which is felt as an absolutely undivided Unity and the "This", which as the prototype of the multifariousness in the future universe of the sensible and psychical experience is seen as other than such a unity —as a something, which has in it at least the germs of diversity ;—and on the other hand, feels that this is yet somehow one and identical with himself, as being really nothing else than his own experience.

In the Suddha vidya stage, a perfect balance has been reached between the two sides of Experience, "I am this". The excellence of shuddha vidya over Sada Shiva Tattva, or the Ishvara Tattva lies in that in Shuddha Vidya perfect balance has been reached ; in either of the Sada Shiva Tattva, or Ishwara Tattva, the Experience is directed to one particular end. These last two lack the comprehension and rounded perfection of Shuddha vidya stage, and aesthetic experience or Rasa, having this comprehension and perfection, leaning to neither extreme, is more akin to the Shuddha vidya stage, than to either of the two others above enumerated.

Abhinavagupta's analysis of Rasa in G.O.S. Vol. I. p. 283, clearly follows his philosophic standpoint. Speaking of the excellence of Rasa, Abhinava writes, eka-ghana-soka-samviccarvane-hi loke asti, lokasya hrdaya-visranti-antara-yasunya-visranti-sareerattvat, avisranti-rupataiva dukham.

tata eva Kapilar-dukhasya cancalyameva pranatventoktam rajo vrittim vadadbhirityanandarupata sarva-rasanam. This visranti, which according to Abhinavagupta characterises all aesthetic enjoyment, arises out of a sense of fulfilment and balance. Incompleteness gives rise to kshobha or cancalya, which is the result of rajas.

Abhinavagupta rejects the point of view, which looks at objects of sense as different from the sentient being. He seems to have mistaken the old Patanjala point of view, in which through a process of paka, objects gathered by indriyas as ahara (Ch. II) contribute to the growth and development of human body, and mind. He seems to think that samanyadhikaranya or co-inherence between objects of sense in the form of vibhava and anubhava and mental feelings or sthayibhavas, excited by these, cannot be explained from this standpoint. There is according to Abhinavagupta, a great gulf between objective conditions and subjective feelings. It will be remembered from the analysis of ahara in Ch. II, that drsya and sravya are gathered by hrdaya, acting under the direction of manas. From the Patanjala point of view, the objects of sense, even when these are different from the sentient being, can contribute to his bhoga and apavarga. Postponing for the present, the discussion of Abhinavagupta's solution of this problem, raised by Samanadhikaranya, it may be noted that Bharata thinks that this samanadhikarana is made possible by the presence of manas. It has already been noticed in Ch. II, how Bharata attaches great importance to the manas, seated in the hrdaya. It gathers the sense-impressions or vibhavas, which go to build up the soul (Taittiriya 2. 2).

It should be remembered that samanadhikara in Patanjala speculations, is effected in the level of buddhi, though it is made possible by the presence of manas. In Samadhi-pada I. 4, when through vritti-sarupya, the purusa becomes identified with sensible objects, the purusa appears to be undifferentiated from the buddhi. But the Samkhya appears to think that the samanadhikarana is established at the level of ahamkara. Orthodox Patanjala speculations characterise bandha or bondage as enjoyment of bhoga, and moksha or liberation as enjoyment of apavarga. Both bandha and moksha are of the buddhi. Samanadhikarana in Rasa realisation is a harmonisation between praktani and idaneentani vasanas or samskaras (see also Ch. XI). If bandha

and moksha be at the level of buddhi, it naturally follows that samanadhi-karana between praktani and idaneentani vasanas, or what corresponds to it at different levels of gradation, must be established throughout the scale. The absence of this harmonisation at any stage, would stop the evolution ; and one becomes tied to that level of existence. It appears that Bharata by repeated emphasis on the role of the sumanassa preksaka, is perhaps thinking that the samanadhikarana takes place at the level of buddhi. The manas being one of the stages of reference, the samanadhi-karana plane is a stage higher to this ; and this is buddhi.

Bharata by emphasizing the great importance of manas in aesthetic appreciation, is once again, following the tradition of Patanjala speculations. It should be remembered how the nirvikara atman is activated by the imposition of manas. (Caraka. Sarira. 1. 20). The mind bridges the gulf between objects of sense and the bhokta, the purusa. This is the platform, on which meet these two, the bhokta and the bhogya in the form of ahara (see Ch. II).

Abhinavagupta by denying the separate existence of the bhogya (see Chs. II, V) was referring to a different kind of Samanadhikarana. The point which has got to be carefully remembered in this context is this. Abhinavagupta could not do away with this concept of samanadhi-karana, even though his philosophical position is very different from that of Bharata. In the Sadvidya stage, the objective element or the vibhava is neither so obscure as in the Sadasiva, nor so prominent as in the Iswara, but it is, like the two pans of an evenly held balance (samadhrta tula puta nyayena), in a state of perfect equality with the subjective (Iswar Pratyabhijna Vimarsini. II. 196). The experience of this state may be expressed as "I am this".

The sad-vidya tattva is a distinct tattva from the vidya tattva, which represents one of the limited powers of a limited self. Although the experience of the universal self in the state of the sad-vidya is to be expressed in the same words, "I am this", as those required to state that of a limited individual self under the influence of the vidya, yet the implication in each case is fundamentally different. In the sad-vidya, both "I" and "this" refer to the same thing, i.e. both have samanadhikarana ; there is no consciousness of the subject as quite distinct from that of the object ; but in the latter case, "I" refers to the limited

subject and "this" to the limited object (Iswar Pratyabhijna. II. 196-7).

It should be remembered that Abhinavagupta seeks to establish this samanadhi-karana between subjective feelings and objective conditions with the help of the Vijnanavada doctrine of the Yogacaras. The Yogacaras look at everything as being of the nature of jnana or sambit. This visible world appears to most men as the subject of knowledge, independent of their own souls, limited in space and time. It is like a "bhava", meaning existence (see also Ch. II). But in the Yogacara analysis, all these are merely projections of the citta ; these are the children of his own citta. The self-knowledge is imagined to be and looked upon, through ignorance, as something separate and distinct from him. To say that something exists is to say that it exists in knowledge. There is no existence, apart from such an existence in knowledge. To be is to be perceived.

According to the Vijnanavada doctrine of Vasubandhu in the Vimsatika, all transformations are but transformations of the principle of consciousness by its inherent movement, and none of our cognitions are produced by any external objects, which for us seem to be existing outside of us, and generating our ideas. In the Trimsika of Vasubandhu and its commentary by Sthiramati, this idealism is more clearly explained. It is said that both the soul or the knower and all that it knows as subjective ideas or as external objects existing outside of us (vibhavas in Bharata's analysis) are but transformations of pure intelligence (vijnana-parinama). The transformation (parinama) of pure intelligence means the product of an effect different from that of the causal moment simultaneously at the time of the cessation of the causal moment (Sthiramati's commentary. p. 16). There is neither externality nor subjectiveity in pure intelligence, but still these are imposed on it (vijnana swarupe parikalpita eva atma dharmasca). All erroneous impositions imply that there must be some equity which is mistaken as something else. There cannot be erroneous impositions on mere vacuity ; so these erroneous impositions of various kinds of external characteristics, self etc. have to be admitted to have been made on the transformations of pure intelligence. It should be remembered, as pointed out by Dr. Das Gupta, that both Vasubandhu and Sthiramati repudiate the sugges-

tion of these extreme idealists, who deny also the reality of pure intelligence on grounds of interdependence or relativity (samvritti). Vasubandhu holds that pure consciousness (vijnapti-matrata) is the ultimate reality. This ultimate consciousness is a permanent entity which by its inherent power (sakti) undergoes three-fold transformations as the inherent indeterminate inner changes (vipaka), which again produce the two other kinds of transformations as the inner psychoses of mental operations (manana) and as the perception of the so-called external sensible (visaya-vijnapti). The apprehension of all appearances or characterised attitudes (dharma) as the cognised objects and that of selves and cognisers, the duality of perceivers and the perceived, is due to the three-fold transformations of vipaka, manana, and visaya-vijnapti. The ultimate consciousness (vijnapti-matra) which suffers all these modifications, is called alaya-vijnana, in its modified transformations, because it is the repository of all experiences. The ultimate principle of consciousness is thus regarded as absolutely permanent in itself, and is consequently also of the nature of pure happiness (sukha), for what is not eternal is painful, and this being eternal is happy. When a saint's mind becomes fixed (pratisthita) in this pure consciousness (vijnapti-matra), the tendency of dual thought of the subjective and objective ceases, and there dawns the pure indeterminate (nirvikalpa) and transcendent (lokottara) consciousness. It is a state in which the ultimate pure consciousness runs back from its transformations, and rests in itself. It is divested of all afflictions (klesa) or touch of vicious tendencies, and is therefore called anasrava. It is unthinkable, undemonstrable, because it is, on the one hand, pure-self-consciousness (pratyatmavedya) and omniscience (sarva-jnata), as it is divested of all limitations (avarana), and on the other hand, it is unique in itself. This pure consciousness is called the container of the seed of all (sarva-vija), and when its first indeterminate and indefinable transformations rouse the psychosis-transformations and also the transformations as sense-perceptions, these mutually act and react against one another, and thus the different series rise again and again, and mutually determine one another. These transformations are like waves and ripples on the ocean, where each is as much the product of others as also the generator of other. Alaya-vijnana in this ultimate state

of pure consciousness (vijnapti-matra) is called the cause (dhatu) of all virtues, and being the ultimate state in which all the dharmas, or characterised appearances, had lost all their limitations, it is also called the dharma-kaya of the Buddha. It may be pointed out here that in the vijnana-vada, the eternal and unchangeable thought substance undergoes by virtue of its inner dynamics, three different orders of superficial changes, which later determine all subjective and objective possibilities ; the second starts the process of the psychosis by the original ignorance and false attribution of self-hood to non-self elements, self-love, and egoism ; and in the third grade, we have all the concrete mental and extra-mental relations evolve in the first stage of the transformations ; and these abide through the other two stages of the transformation, and becomes more and more complex and concrete in course of their association with the categories of the other transformations.

The substratum which makes possible the samanadhi-karana of subjective feelings and objective conditions or vibhava, is according to the Yogacaras, vijnana. What is, is merely one homogeneous vijnana, which is not an abstract, but a concrete reality. The thinking being becomes conscious of its existence and identity of the subject only by knowing objects. The whole system of facts is placed within the individual consciousness. The Yogacaras rejected the assumption of the realists, (including the Patanjala stand-point), who looked on mind as a self-contained thing con-fronted in experience by other self-contained things as ahara. Going behind the two substances of matter and mind, they tried to discover a comprehensive reality including these two. Within this vijnana, arises the distinction between subject and object. The alaya-vijnana is the foundational fact of reality, revealing itself in individual minds and things. The distinction between subject and object is a distinction made by knowledge itself within its own field, and not a relation between two independent entities, as the Vaibhasikas and the Sautratinkas assumed. The alaya-vijnana is the whole containing within itself, the Knower and the Known.

All thoughts excepting those of a Buddha have a three-fold nature or character : (1) the imagined nature (pari-kalipta), (2) dependent or caused nature (paratantra), and (3) absolute or metaphysical nature (parinispanna). Dream

experiences come in the first class. Thought externalises in the form of dream figures. Such wrongly objectified objects of cognition are the bodily organs, things known by them and the material universe. In the idea of the ego, ahamdristi, thought presents itself to itself, as object and subject of cognition. From the opposition of duality arise the so-called categories of being, non-being, essence etc. The dual nature results from the fact that the so-called objects, which are only forms of thought are considered to be external and existing in themselves, even as a dreamer believes in the reality of dream elephants, when he notices them. This duality has no metaphysical reality, but is a product of imagination, parikalpa or vikalpa, which imposes on thought the categories of subject and object.

The Yogacaras divide all things in the universe into the two groups of samskrta or composite and asamskrta or non-composite. The composite dharmas are also similarly divided as in the realist schools, though in them the first place is given to rupa or matter, while the Yogacaras give it to citta, or mind. Citta or mind is the ultimate source of all things. This citta has two aspects, laksana or phenomenal, and bhava or noumenal. The former deals with its changeableness, the latter with its immutability.

The asamskrita dharmas are six. Akasa is the limitless, free from all change, which is identified with mere beings ; Pratisamkhya-nirodha is the cessation of all kinds of klesas or sorrows, attained through the power of perfect knowledge ; Apratisamkhya-nirodha is the cessation acquired without the aid of perfect knowledge. Acala is the state of disregard of all power and pleasure, and Samjna-vedana-nirodha is that where vedana (feeling) and samjna (perception) do not act. These five are not independent, but are different names conventionally employed to denote the noumenal aspect of the universe. These might be called the different stages by which the highest reality can be attained. Dharmapala says, "All these five conventional terms are given to several stages of manifestation, and parts of pure being". These are the manifestations of the true metaphysical absolute of the Yogacara school, the tathata. "This is the transcendental truth of everything, and is termed tathata, because its essential nature is real and eternal. Its nature is beyond the reach of language. It is indefinable", so says Vasubandhu, speaking of the nature of tathata.

Asanga similarly says, "It can neither be called existence nor non-existence. It is neither such nor otherwise. It is neither born nor destroyed. It neither increases nor decreases. It is neither purity nor filth. Such is the real laksana or nature of the transcendental truth."

Parikalpita or illusory knowledge is purely subjective, being unconditioned by the categories. It cannot stand critical judgment, and has no practical efficiency. Paratantra or empirical knowledge, is relative and conditioned. Through this categorised knowledge, the absolute reality, free from all conditions, cannot be known. It is possible for man to rise to the metaphysical insight since the one universal dwells in all. It exists whole and undivided in every single thing, entirely free from all forms of the phenomena. Plurality is possible because of subjection to time and space, which are the principles of individualition. The alaya is free from diversity, though its phenomena are innumerable in space and time. The highest state which transcends all opposites, in which the positive and the negative are one and the same (bhavabhava-samanata), is called by the Yogacaras tathata, or pure being (Mahayana-sutralamkara).

It must have been noticed that Abhinavagupta was led to interpret Bharata's Rasa-sutra by vijnana-vada, because he was faced with the problem of Samanadhikarana in Rasa-realisation. The Iswara-Pratyabhijna-vimarsini (II. 196) had already referred to samanyadhikaranya as sad-vidya. There could not be any meeting of vibhavas, accompanied with anubhavas and vyabhicharibhavas, with sthayibhavas (See Ch. XI), or "This" and "I", without both being rooted in the same substrate. This substrate in the Vijnanavada, is of the nature of pure intelligence. This stand-point is very different from the Patanjala standpoint, which looks at both subject and object, or purusa and prakriti as real. The chief point of difference between the theory of knowledge of the Abhasavada and the Patanjala system is that while according to the latter, the object is separate from the subject, and caters to his bhoga and apavarga, according to the Abhasavada, subject and object are essentially one, and the phenomenon of knowledge is simply the result of their unification, i.e. merging of the object in the subject. Inspite of this very fundamental difference in philosophical position between the Muni and his great interpreter,

Abhinavagupta, the two are nevertheless agreed on the nature of aesthetic bliss. The samanadhikarana is a fundamental requirement in Rasa-realisation. This samanadhikarana in Abhinavagupta's analysis, takes place in Vijnana, or in the sea of Universal Consciousness. In Patanjala analysis, the samanadhikarana between present bhavas and latent vasanas, takes place in buddhi. It has been clearly recognised by the Alamkarikas that without vasanas, there can be no Rasa-realisation. (Vide Chapters VI and XI). In the Yoga-sutra 4.11, it is said that vasanas are rooted in smriti. In Sadhana-pada 18, the Vyasa-bhasya speaks of grahana, dharana, uha, apoha, tattva-jnana and abhi-nivesa as all faculties of the buddhi. Vacaspati Misra explains dharana as smriti. So it appears that according to Patanjala standpoint, the samanadhikarana is to be at the level of buddhi. This also seems to be Bharata's position, when he holds that Rasa-realisation is of the sumanassa preksaka. It has been noticed in Chs. IV and V, how both sumanasattva and preksakattva are to be achieved through Sattva-suddhi. But these two have the samanadhi-karana in the buddhi. The reader being already sumanassa, must pass to the samanadhikarana level of buddhi, if he is to find the perfect balance and equipoise between vibhavas and sthayi-bhavas, which characterise aesthetic enjoyment.

But the extreme idealism of Abhinavagupta cannot be overlooked. In this, he stands in sharp contrast to the Patanjala background of Bharata's Natya-sastra (Vide Chs. II, VI, VII and VIII). Indeed, this has led to a good deal of misunderstanding of Bharata's philosophical and aesthetic position. There is hardly a parallel in the history of aesthetics to this, where a basic text like the Natya-sastra (belonging to a particular school of philosophy), has been throughout interpreted from the standpoints of other systems, which are almost all of them, monistic. There are present in Bharata's text, certain ideas in a germinal form, which have been differently interpreted in different schools of philosophy. One such idea is the concept of visuddha-sattva, which is the subject-matter of discussion in Chs. IV and V. Abhinavagupta's abhasa-vada doctrine offers a very fine and reliable explanation of the essence of aesthetic enjoyment. But it cannot be denied that it is a far cry from what the Muni meant by his Rasa-sutra (Vide Chs. II, VI, VII, VIII).

Abhinavagupta's extreme idealism reminds one of the absolute spiritualism of Berkeley, in that both of their systems are a unitary, homogeneous system of thought. Both overcame the dualism of substances, and thus satisfied the most fundamental demand of the philosophical spirit—the demand for unity. Berkeley speaks of the existence of matter as an illusion; that time is nothing, abstracted from the succession of ideas in our minds; that space cannot exist without the mind; that mind alone exists; and that these perceive ideas either by themselves, or through the action of the all-powerful spirit, on which they depend. Berkeley's idealism is thus simply an apotheosis of nous, much as Abhinavagupta's philosophy is an apotheosis of vijnana.

IV

The concept of balance and perfect equipoise as developed in the Yoga, the Tantras and in the Bhagavad Gita, and the concept of Sunya in the Lankavatara-Sutra, or the metaphysical concept of Tathata in the Yogacara, are essentially the same. It is the concept of Sad-vidya in Kashmir Saivism. It is once again, the concept of Yugannaddha and Prajnopaya in Hinayana and Vajrayana Buddhism.

This concept of balance and harmony dominated Greek thought as much as it has dominated Indian aesthetic and philosophic speculations. Heraclitus held that behind all pairs of opposition, there is a single something which underlies them, though it appears each time in a different guise and so receives different names among men. This one thing which keeps asserting itself in struggle and in change is what Heraclitus calls God. He is tireless, in finding new concrete images for expressing the unity of opposites.*[1] In the Second Book of the fragment, Katharmoi, Empedocles describes the process of the creation of whole forms. These whole forms had not yet any separate limbs, or separate sex; they became men and women as the process of separating out (under Hate) continued.*[2] Empedocles appears to

1 Theology of the Early Greek Philosophers—Werner Jaeger (Oxford. 1947).
2 Fragmente der Vorsokratiker—Diels. B. 62.

have suggested that sexual desire was a yearning of the separated limbs to become one again as before. This foreshadows the theory attributed by Plato to Aristophanes in the Symposium.*[3] The ethics of Plato is similarly dominated by this concept of balance and harmony. Plato distinguishes virtues of the soul and of the body. Those of the soul are wisdom, courage, justice, temperance, those of the body, health, strength and beauty. Parallel to these is the series of opposite qualities, the vices of body and soul. The virtues depend on the harmony (symmetry), the vices on the disharmony (lack of symmetry) of the soul or body as the case may be. This explanation of diseases, weakness and ugliness, as lack of symmetry in the body and its parts or their relations, was taken over by Plato from contemporary medicine, on which he based his whole science of ethics or therapy of the soul, and in which he saw the pattern of true science and strict method.*[4] Hippocrates and Galenus also held that health is the result of a perfect bodily balance.*[5] The concept of balance and harmony seems to be the dominating idea of the ancient world.*[6]

Man's true nature is completeness. This means entireness, perfection, fulfilment and satisfaction, without deficiency, lack or inability. That which is complete is one undivided and an invisible whole, to which nothing can be added, or from which nothing can be taken away. It undergoes neither fluctuation nor variation, neither augmentation nor deflection. Completeness is something rare and precious. In most cases, it is overlooked, because our cultural pattern favours onesidedness, and the development of highly specialised types. A man who is more than what society expects from him, is more or less, an uncertain person. He is different from the rest, because he is at one with himself. And yet everyone yearns for being a "more", because he has somehow an inkling of the fact that his existence means far more than economic welfare, sordid gain, or pleasure-hunting, and that it gains its meaning, when it is connected with something far more enduring and all-sustaining.

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3 Fragmente der Vorsokratiker—Diels. B. 64.

4 Aristotle—A Study in his Development—Werner Jaeger (Clarendon Press. 1934)

5 Brief Introduction to a comparative study of Greek and Indian Aesthetics —R. Sen (Sen Ray and Co.)

6 Introduction. p. ix, xxii.

Segmental behaviour is possible for certain ends only, but it cannot continue to dominate the whole without damage to the core of what man is. Therefore, man must try to throw off the self-imposed fetters of his one-sidedness, and to bring to light all that is in him. Man is not altogether comprehended within the dimensions of the cosmos, created by the genius of scientists ; he extends somewhere else, into a world which although enclosed within him, stretches beyond space and time.

The moon waxes or wanes, according as her own shadow decreases or increases, but, in fact, the moon is the same all the time. "There is neither decrease nor increase. But although the moon is full all the time, we say that the moon waxes or wanes, as darkness goes away, or as he is covered with darkness". It is the same with what man really is, what the whole universe is. Human interpretation conceives it as being or non-being. But in reality, it is both, or stated more correctly, being and non-being are abstractions of our own creation. And those abstractions, after they have been added together, are still less than reality. They leave behind them a residue, too important to be neglected. Man and the Universe, as known to the specialists, are far from being the real man, the real universe. They are nothing but schemata, consisting of other schemata built up by the techniques of each science. But when man passionately seeks the principle of all things, when he flings away his abstractions, because he has learned that they are insufficient, enmeshing him in a something, then he will find his true nature. And this nature, being wholeness, will manifest itself like the light of the full moon, when her own shadow vanishes. The Sekodessa-tika (G.O.S.) in p. 62 writes, nissvabhavam idam viswam bhavabhavailaksanam, "the universe is not a something (nisvabhavam) it is the one which (our various techniques divide into) being and non-being." And again in p. 62, the Sekodessa-tika writes, nityoditam tu buddhanam na vidyadastacetasam, "constantly it rises with the Enlighteded Ones. It does not rise with them, whose mind is stained with ignorance".

Viewed from the standpoint of human ego, drawing near and withdrawing from what is in reality, the universe, human nature appears either open or closed to man. For when, in the daily struggle for existence, man's attention

is attracted by the outside world, all that is in him is obscured, but when man listens to and follows its voice, unexplainable happiness and ineffable bliss is waiting for him. He has everything, for he is everything. Saraha exclaims, as quoted in the Sekodessatika, p. [63],

jayati sukha-raja ekah karana-rahitah sadodita jagatam
yasya ca nigadanasamaye vacanadaridro babhuva sarvajna.

"Victorious is the Prince, who is bliss, unique, causeless, and who constantly rises in the world. But if one tried to speak of Him in words, even the Omniscient One would be speechless".

Completeness, entireness, beyond all words and concepts, has been present from the very beginning, though unrealised. The universe is only its manifestation. It only seems to us if it grows till at last it will be plucked and enjoyed like a ripe fruit. However, the fruit is not different from the tree or from the seed out of which, it through various stages developed. Cause and effect are one and the same.

"The universe (the bimba of which) comprises all aspects and form, and is born out of the void (sunya), (comparable with) the transparent sky (and by nature the void), is the cause (hetu, kārana). Bliss (sukha) which originates in the Immutable (aksara), (comparable with) the sukra (i.e. lucid energy, thought of as male activity, and according to ordinary people's view, the sperma), is the effect (phala). For what reason is bliss determined as effect, the nature of which is perfect (and unconditioned) bliss ? (the reason is that) perfect and unconditioned bliss is determined by just the same cause, because (bliss) is the void without ideas of objects (niralamba-sunyatmakatyat). This is the non-duality, known as the void and the Great Compassion (Sunyata karuna). The void signifies that the mind (Citta), representing the Universe, and being the Void appearing as an object, is the cause and that the mind, representing the immutable, and being the Great Compassion (sunyata-karuna)—not troubled by ideas of objects, is the effect. The non-separateness of the void and of the Great Compassion is enlightenment (bodhi-citta). It is oneness. This is called the non-losable (acyuta) ..... Enlightenment is free from the opposites of annihilation (nirvana) and the bustle of the world (samsara). Thus the

author of the Kalacakra-tantra has stated. 'The universe (seen like an image in a mirror, bimba) is untramelled by a sterile Nirvana ; the Immutable (aksara), being perfect (and unconditioned) Great Bliss, is beyond the bustle of the world, which yields but transient joy and pleasure. The union of the Immutable (aksara) with the universe (bimba) is non-duality ; it is unsurpassable, the sublime—ksara-sukha-laksanena - ateetamanasrava mahasukham - aksaram. Tayoraksara-vimbayor yoga advaya apara ut-krista' (Sekodes-satika. p. 70).

Plagued by frustration and haunted by anxiety, living a life on the plane of bhava, man is looking always for total satisfaction and complete freedom from anxiety. He is still far from having realised Great Bliss or mahasukha. In this stage of male-female relationship, of the emotional tyrannies and categories of society, from which he cannot isolate himself if he desires, are added the residua of individual experience. Looked at from the standpoint of sexual relationship, it means the memories of tiresome skittishness, and equally tiring exigencies of the females always evading man, when he wants them, and forcing themselves upon him when he does not want them. Moreover, man possesses more appetites than what his sexual organs can satisfy. But unaware of the disproportion between drive and spirit, and of the actual reason of his disequilibrium, forcing him to live on the plane of bhava, he is tempted into the vicious circle of seeking all the more in the objective world around him, in order to quench the burning thirst and hunger for completeness and total satisfaction. This, as a matter of fact, is the reason that in most cases, the relationship between man and woman, is confined in the realms of the biological drive. But since in this way, the man somehow fails in his adjustment to surplus reality, his human state should be considered as a biological neurosis.*[1]

Advayavajra in Catur-mudra, pp. 32-33, thus speaks on the nature of this completeness, wholeness and totality. "Evam (comprises everything, and he who has understood the meaning of this word, has understood all and everything)"

"I worship the Vajra-sattva, who is purest knowledge, and for man's self-realisation, I shortly will discuss the sequence of the mudras.

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1 Yuganaddha by Dr. Herbert Guenther (Chowkhamba Sanskrit Series, Studies. Vol. III) may be fruitfully consclted.

Since men here do not understand the sequence of the mudras, they work under delusions, and suffer in erring about in the ocean of existence. In order that they may grasp the meaning of the four mudras, the means of the realisation of Great Bliss (mahasukha) is discussed here, in accordance with the Tantras. There are four mudras.

1. The karma-mudra
2. The dharma-mudra
3. The maha-mudra, and
4. The samaya-mudra.

This is the nature of Karma-mudra : Karman comprises everything that expresses itself in deeds, words and thoughts. A mudra which is characterised in this way is (bound up with and by nature) imagination (kalpanasvarupa). He who has intercourse with a karma-mudra, experiences (various stages of) pleasure and bliss (ananda), all of which belong to certain moments. (As it has been said) :

Out of the knowledge of the moments (there comes) the knowledge of bliss, culminating and ending in the Evam.

There are four degrees of pleasure, and bliss :

1. (ordinary) pleasure (ananda)
2. Transport (paramananda)
3. Satiety (viramananda), and
4. Bliss (sahajananda)

There are four moments :

1. Stimulus (vicitra)
2. Elaborated reflex (vipaka)
3. Final response (vimarda), and
4. the moment after consummation with its incredible awareness of all potentialities (vilaksana).

From the Seka (section of the Kalacakratantra), it is gathered that the moment after consummation (vilaksana) is the central experience, From the Hathayoga, however, it is learnt that at the end of bliss belonging to the moment after consummation (sahaja-vilaksanayor ante), duration sets in.

This has been expounded by the Exalted One in the Seka-Hathayoga. Everything that exists (sahaja), because (everything that exists) is, as it were, a reflection of the very nature of all that exists. The reflection of the very

nature of all things produces knowledge, which is similar to the very nature of all things". This knowledge is of the nature of Oneness. "This knowledge is knowledge starting from the without (prajna-jnana), (but although it seems to come from the phenomenal world it is by nature) the very nature of things (sahaja). Therefore (it is incorrect to say that) the very nature of all things (and its apprehension) starts from (and originates in) knowledge coming from the without (i.e. the without and the within are abstractions of our mind) ; they are one and the same, and cannot be reduced to the one or to the other. Therefore, whatever is experienced, and whatever is learnt, has been waiting to be "discovered". For this reason "knowledge that starts from the 'without' is essentially the same as the "very nature of all that exists". That which is called the very nature of all things is the uncreatedness (akritrima) of all phenomena.

Advayavajra writes that the exalted One has said,

'The divine form of the E adorned in its middle with the Vam, is the birth-place of all pleasures and bliss, the treasure house of the Buddhas.

(The term) treasure-house (is to be understood in a figurative sense) ; it is a place, a substratum (to our modes of thinking), because it is a reflection of Buddhahood (which is the very nature of bliss). (In this figurative sense), the lotus flower (saroruha), the vulva (as the birth-place of the living, and itself very much alive) of a karmamudra is an ocean of fullness of bliss. This (lotus flower or vulva) is a transparent place (svaccham asthanam) ; when in the Avadhuti, it is united with and fermented by the bodhicitta (the unmoved, symbolised by the sperma or the male organ), which seems to expand and to get lost, this union being comparable to the mixture of the essences of myrrh and nutmeg (bolakakkhola, also symbol for sexual union), (a kind) of knowledge arises, which is momentary and a lower form of the very nature of all things. This (knowledge) is not the unmoved, which is the very nature of all things (sahaja nispanda). It is by nature knowledge starting from the without, which comprises three kinds of pleasure and bliss, and extends over four moments. In the Seka and Hathayoga (this experience) is called the feeling as motion of what is unmoved (nispandaphala) in connection with a karma-mudra.'

Man has several destinies, one of which is the biological

and his psychologigcal adjustment to this destiny, depends upon the feeling that he has about his biological neighbours. While the karma-mudra essentially describes the biological situation, where man has impoverished himself by being unaware of the wider relationships, the Jnana-mudra leads him out of the spatio-temporal process into that which transcends space and time. Through woman, he is liberated from the tyranny of the senses and the sensuous. Thus the Jnanamudra takes up an intermediate position. She makes man realise the biological background of the dharma of human life in another light, and since through her, the perception of wholeness will be effected she is a balm to a mind, divided against itself by the neurosis of war. She is an education in loving, an adventure in fulfilment, a search for still higher and more intense integration. With the Jnana-mudra, the integration of masculinity and feminity, of the human and the super-human, has, only temporarily been achieved, temporarily because the possibilities of this fusion have not been fully recognised and permanently realised. The feeling-emotional tone of this experience, which nevertheless is mere valuable than the "real" values, is correctly likened to the sensation-complex of the organ, where, like in a flash, the narrow individuality is obliterated, and merged into a more comprehensive relationship, similar in character to the desired awareness of wholeness. But at the very moment of culmination the organism being an image taken from the narrower, more intuitible field of experience and used for expressions of more universal relations, which cannot be expressed directly—the momentarily and unconsciously experienced wholeness (the Platonic One) relapses into the duality of the sexes. Therefore, to seek the Jnana-mudra, and the joyous experience of her cannot be an end in itself. On the contrary, the way the Jnana-mudra is envisaged is but revelatory of emotional and other attitudes towards life, and in so far as these attitudes are evoked in us, there has been revealed to us something of the inner nature of man.

The contrast between man's biological destiny (karma-mudra) and his psychological adjustment to this destiny (jnana-mudra), so to speak in a somewhat cool and abstract manner, should make man realise that he has to cope with the most difficult problems. But while the fulfilment of man's biological destiny is rather easy, the psychological

adjustment, leading to lasting happiness and bliss, is of a more intricate nature. The experience of feminity comprises everything female. The man may experience his feminity through all female members of his family, leading to a multiplicity of projective images. Therefore, it is not to be wondered at that this experience so often has an incestuous character. Anangavajra in the Prajnopaya-viniscaya-siddhi. V. 25 writes, "The adept (Sadhaka) who has sexual intercourse with his mother, his sister, and his daughter, and his sister's daughter, will easily succeed in his striving for the ultimate goal (tattva-yoga)".

Similarly, it has been stated in the Guhyasamaja-tantra that, "the adept who has sexual intercourse with his mother, his sister, and his daughter, goes towards highest perfection, which is the essence of Mahayana" (G.O.S. p. 29). It is of utmost importance how this incestuous character is conceived, whether man characterises it, and takes it at face value or recognises it as a vehicle or medium of insight. These men would face any danger, because integration has become an absolute necessity for them. It is true that a kind of repugnance is felt against the incestuous character of these experiences, but it must not be forgotten that under the incest symbol, the most subtle, most noble, most delicate, most chaste, but also the most unusual feelings are hidden —all those feelings which contribute to the perplexing richness of human relationship, and even provide them with coercive powers. He who wants integration, the attainment of wholeness, must take into account everything, however repugnant this may appear to him. He must become aware of all feminine aspects, and must not choose one aspect or other from among the multiple aspects of feminity. Any arbitrary selection he makes leads him away from the attainment of wholeness, because it leads up to a morbid fixation. Since the perception of wholeness is to the Buddhist mind the most joyous of all human experiences, the statement that all women are to be loved suggests that all women are shadows, images, or moulds of the one real women and can be, in a sense, shifted or interchanged for her service, It prevents mere fixed idolatry of one mould as if it were the origin of all. Every woman is to be loved and treated with awe, because there is behind her a many-sided mystery of feminity from which man through clinging to masculinity has separated himself, and hence become a fragment.

When wholeness has been achieved, man wanders freely wherever he likes, without bitterness or despair. He is not bothered by any such problems as matter and spirit, for these crop up only when he loses sight of the whole and, in emphasizing the emotional significance of certain aspects in life, dim the realisation of the spirituality of all life, and even the implicit spirituality of all matter. Man's spirit, beyond all limitations, ever serene and free in its movements, constantly manifests itself through the medium in which it operates. Man is to destroy all the barriers he puts up between the whole and himself, for it is only when these are removed, that he becomes aware of the whole, and lives with it. When the conceptual scaffolds have been removed all of a sudden, he knows what is the essence of the spirit. Saraha writes after verse 44, "You should conceive the spirit as similar to the sky, (that is to say), you should conceive the spirit as of the same nature as the sky. When you have turned your thinking operations into non-thinking operations (i.e. when you do not harp on any ideas, but let your mind move free and unobstructed) unsurpassable enlightenment will be achieved."

The first realisation of wholeness, where the Mahamudra and the Phalamudra (See Sec. VI) merge together, is called Sahaja. Literally translated, it means "born with". To call this decisive experience by this name is most opportune, because it makes us see that what is hinted at by this word is living in every individual, and can be discovered by him. As a matter of fact, it will be discovered when the debris of myth and prejudice which obstructs the study of man is cleared away, when all veils are torn. When man is lifted out of his subjective and objective existence, he will be free and able to see the whole universe, including himself, as an undivided and indivisible whole. He will understand that everything in physical and psychical world unites together in the totality of experience. He will understand that dust is as admirable as his soul, because it is but another aspect of wholeness. But as long as he moves in the dualism of matter and spirit, he wears himself out. As long as man is diverted from the whole, either by matter or by spirit, he will be frustrated and suffer. But when the whole is sketched out before his eyes, when nothing is hidden from him, what then is the meaning of the past and the future ?

"There is nothing that might be called a something (and

we can only say) "void" (sunya). The past and the future are void (i.e. they are not a something), and this view is the void. It is of abysmal depth, and of towering sublimeness. Of abysmal depth, because the past and the future do not exist per se (i.e. no remembrance and hope can disprove life as it is lived at this very moment) ; of towering sublimeness, because the past and the future are seen and apprehended in the unique moment of the present. This apprehension which is characterised as the Void, is called "Liberation through the Void" (sunyata vimoksa). At this moment, the Immutable (aksara), Great Bliss is present. This apprehension, comparable with a diamond (Jnanavajra), is compassion (karuna), (for compassion means that) bliss (kam) is checked (runaddhi). This is the sahaja, the gain consisting in (infinite) wisdom and activity (prajnopayatmaka) and purity (visuddha). (Sekodessa-tika p. 5).

The Immutable (aksara) is nothing eternal as opposed to something transient. It means that nothing is moving when man's spirit,—usually moving restlessly—and under varying conditions, assuming various shapes, does not move. The Immutable is the tranquillity of the unmoved in the uproar of the moved, for the moved and the unmoved cannot be separated from each other. When Bharata in Ch. VI. 36 (Banaras ed.) writes na bhava-heeno-stiraso na bhava rasa-varjita, he simply refers to this deep truth, underlying all manifest creations. When one has become the Immutable, one is intensely quiet ; there is deep silence all around and within ; but this silence is the most golden music. The whole universe moves in its complete oneness, restlessly or serenely as one may conceive it.

The ideal of Sahajayana was to achieve this internal harmony and balance, which lie at the core of all happiness and bliss. The same idea of wholeness and totality runs throughout Sahajayana, as it does throughout the speculations of Saivism, Patanjala, Mahayana and Hinayana Buddhism. Most of the texts of Sahajayana are written in Bengali. Sarahapada writes,

apane rachi rachi bhava niv-vana
micche loyaa bandhavayaa apana
ambhe na janahu achintya joyee,
jam marana bhava kaisana hoyee
jayeso jama marana bi taiso
jeeyante jamaale naahi viseso

ja ethu jama marane visanka
so karaee rasa-rasamere katha.

"Man binds himself in his own delusions ; samsara and nirvana are the creations of his own mind. I am an acintya-yogi ; and as such, birth, death or bhava (see also Ch. II) are unknown to me. Birth and death are alike to me. There is not much difference between life and death. Those who are afraid of birth and death, should look forward to rasa and rasayana". The clear implication is that it is possible to escape from the eternal ebb and flow of life through rasa and rasayana.

So Bhadepada writes,

atakala hau achile sva-mohe
eve mai bujila sad-guru bohe,
eve chi-ara-a ma-kunatha-
ga-yana samude taleya payetha.
pethami dahadiha sarvai soona.
cheya bihunne papa na punna.

"So long I had been confined in my stupor. The precepts of my good preceptor have shown me the way. Now I know that my citta-raja is nowhere near. He has tumbled down into the sea of vacuity. I find all ten directions to be empty. In the absence of citta there is neither virtue nor vice. I am lost in the sea of vacuity".

When everything is empty of significance, there is neither life nor death, neither appearance nor disappearance. There is again neither virtue nor again vice. When everything has lost its own character, then the citta itself is also without any. "So long as I had been thinking of my birth-death-samsara, I was moving blindly in the whirls of the world. Being tutored by my teacher, I now appreciate that my citta-raja has disappeared."

It will be remembered that in the Yogacara analysis, there is left only the vijnana, when everything else has disappeared. So, in the Sahaja analysis, there is left only the Bliss itself. This bliss or ananda is called sukha, or maha-sukha. The experience of this sukha is very similar to that arising out of a union between man and woman. The sahaja-yanists speak of four sunyas. The lowest sunya is nothing but a space flooded with light. But the fourth sunya is resplendent with a glow, which is all its own. The citta-

raja gets to that sunya, and loses its identity in maha-sukha in the company of Niratma-devi. Savara-pada writes,

taila badeer paseer johana badee tatrala
kiteli andhari re akasa phulila
kanguri na pakela re sabara-sabari matela
anudino sabaro kimpi na cevaee maha-sukha bhala.

By the side of the third house (sunya) is the house of moon-light, or house which is without any moon-shine. There always shines the moon of enlightenment. All darkness has disappeared ; all sorrow is fled. There are these blossoms in the air. There bliss is without an end and everlasting. Sabara and Sabaree, or Bodhi-citta and Niratma-devi roam about in intoxication. Sabara has lost all consciousness. He is steeply immersed in Mahasukha.

The unity of the Cosmos, which lies at the core of aesthetic enjoyment, is also the guiding principle in the Sahaja-yana concept of ananda or bliss. The Sekodessa-tika in p. [8] writes, "That which is Compassion and the Void (by nature) is Time (Kala), and the void which in conventional shape is perceived through the screen of man's senses is the wheel (cakra) the combination of these two, Kala-cakra, is non-duality, imperishable."

Karuna—sunyata—moorti kala samvritti-roopini
Sunyata—cakram—ityuktam Kalacakra—advaya—aksara.

Naropa, commenting on this verse, explicitly says, "He (the Adibuddha, the Sahaja-kaya), indeed, is the Kala-cakra, the Exalted One, who is both wisdom and means (prajnopayatmaka), because cognition and the cognisable blend in his oneness. And since this awareness of oneness which is imperishable bliss, is the reason for the fact that all obscurations (of the mind) disappear, it is called Time (kala). The term upaya or means signifies Compassion (Karuna) together with the six spiritual powers. The universe as the cognisable is the Wheel (cakra). The term wheel signifies the endless forms of existence within the three spheres of the world. This, indeed, is wisdom (prajna), being the void by nature and endowed with all the aspects (which the universe presents to the observer). Their unity is called the Kalacakra.

The theory of the Adibuddha in Mahayanic Buddhism and specially in Vajrayana, preaches the same concept of

absolute totality as the ultimate reality. By the conception of universal emptiness or sunyata, Mahayana Buddhism was only emphasizing this concept of reality. This concept of universal emptiness is not very different from the Upanishadic denial of all thinkable divine attributes, and the famous exclamation, neti neti, clearly marked this inclination to consider the absolute in itself as irreducible to human categories. This is the highest affirmation of transcendency, where separate and opposite attributes are harmonised into a higher synthesis.

The Sekodessa-tika develops this concept of the Adi-buddha. The text runs : "Adi means exempt from beginning and end ; Buddha is he who perceives all things as non-contradictory. This One, being Adi and Buddha, is the Adi-buddha, birthless, deathless and all-knowing." The Nama-sangiti says : The Buddha who is without beginning and end is the Adi-buddha. He is without connections. His aspects are universal charity (karuna) and unsubstantiality (which is connected with Karuna as prajna and upaya). He is time (kala) in so far as his sakti is the Involuted One (samvrit-rupini). He is the wheel (cakra), since he is the endless desert (sunyata). So he is the wheel of Time (Kalacakra), without an equal, imperishable. Analysing each syllable, KA means the causality, with has stopped in him, La means cosmic re-absorption, CA is the mobile mind, KRA is the process ; both are to be checked. This signifies Causality is the name of the body of enlightenment—thought (bodhi-citta-kaya). This has stopped, since it has overcome the condition of waking, and is thus free from discriminative thought. It is Nirmana-kaya, as the essential element of body (kaya bindu) has been fixed in the forehead (lalāta). Material breathing being suppressed, and the condition of sleep being thus overcome, the verbal faculty is fixed in the throat-centre, and the Sambhoga-kaya arises. In these two first stages of wake and sleep, the spirit changes according to the eighteen dhatus (six constitutive groups, six elements, six sources of perception), bewildered by tamas, inclined to fall, wandering among sense-objects, such as sound and the like. When the spirit is curbed, tamas is removed. Dharmakaya arises when the essential element of the spirit is fixed in the heart. KRA means Krama, that is evolution, the fall of the bindus as kaya-bindu, and so on ; when it is curbed the condition of catalepsy is overcome by

the bliss of sahaja. It arises when the essential element of gnostic (jnana-bindu), which was formerly unstable, is fixed in the navel-centre. It is indeed the kalacakra, the blessed One, who is said to consist of prajna and upaya, because the cognition and the cognisable are joined in him. Since the mystic knowledge of the imperishable Bliss resolves every obstruction, he is named KALA ; upaya is made of charity, possessed of the six supernatural powers, which are the five traditional abhijnas to which jnana-bindu has been added. CAKRA is the world in as much as it is cognisable ; it is the wheel of endless beings. This is prajna, made of unsubstantiality, possessed of all forms. The union of both (KALA —time, upaya, the means of revelation, karuna—universal mercy towards creatures, for the sake of which the Absolute reveals itself, with CAKRA—world, prajna, that is sunya) is KALA CAKRA.

The existent world consists of the Buddha's Kingdoms, the endless spheres of sky and so on, with their three fold aspect of duration, birth and death, that is, all beings in their six-fold classification. At the highest summit of the universal ladder is the Adibuddha. He is the Absolute itself, no more a manifestation of it. He is transcendent and still immanent, devoid of attributes, but capable of assuming an infinite number of them. It is only in his manifestations, that he divides himself as subject and object.

In the fourth chapter of Prajnopaya-viniscaya-siddhi (G.O.S.), the character of this knowledge born out of prajnopaya, is discussed at length. This consists in the meditation on something which is neither sunya nor its opposite, nor a negation of the two. By the acceptance of sunya or a-sunya, numerous false constructions arise, and in their abandonment, the determination comes in : therefore, both these should be given up. One should think himself as unchanging, absolute, aimless, stainless, and without a beginning or an end, like the sky. The compassionate Bodhi-sattva should not neglect the beings nor should he think whether they exist or not. Prajna is so called, because it does not admit of transformation and Krpa is so called, because it strives to do good to all beings, like the Cintamani jewel. The Prajna is absolute, Krpa or compassion is absolute ; they both commingle together in cognition. When this commingling takes place, there is neither the knower nor the knowledge, nor the object of knowledge, and that is exactly what

is called the highest knowledge. There is neither any doer, nor enjoyer, and because it is free from the knowledge of either the doer or the enjoyer, it is called the knowledge of the Great Truth. In this, there is no receiver, no giver, no object to be given nor to be taken. Those who have realised this great truth, acquire innumerable attainments, even while doing ordinary things, such as seeing, hearing, talking, laughing, and eating or when their attention is otherwise diverted. This is called non-duality, the Bodhi mind, thunder-bolt, or vajra-sattva, or the enlightened one, or the enlightenment. This is called the Prajna-paramita, the embodiment of all the Paramitas, or Samata or equality or the best object of meditation for all classes of the Buddhas.

Prajno-paramita caisa sarva-paramita-mayee.
Samata ceyamevokta sarva-buddhyagra-bhavana.[807]

The Jnanasiddhi of Indrabhuti also discusses the nature of this samata knowledge. The author in its mysteries is said to be invested with vajra-yana or the thunderbolt knowledge. This knowledge, the author says, is not burned by fire or inundated by water, or pierced by the sharpest instruments. The Jnanasiddhi writes (I. 46),

dajjyate nagni-skandhena plavyate na jalena ca.
bhidyate nahi sastrena teeksnenapi prajatnata.

Its striking resemblance with what the Bhagavad Gita says of the soul, (II. 23-24) should be noted. This thunderbolt knowledge is unsupported like space; it pervades the universe and is devoid of all characteristics, and is called the highest truth. It is known as Mahamudra (great woman), Samanta-bhadra (thoroughly auspicious), and the Dharma-Kaya (the spiritual body).

Khyata samanta-bhadreti mahamudra ca samjnita
dharma-kayamidam jneyam-adarsa-jnanamityapi.
(Jnana-siddhi I. 48).

It is known as Adarsa knowlledge, because as the reflection is surely seen on a mirror, even so the Dharma-kaya is seen in the mirror of cognition. It is called Samata knowledge, because this is the cognition of the Tathagatas, with its characteristic sameness both to themselves, and to all other beings.

sarva-tathagatam jnanam atmana praninam—api
eka swabhava sambhodhau samata-jnanam—keyate.
(Jnanasiddhi I. 50)

It is also Pratya-veksana knowledge, because it is pure in origin, is without a beginning, resplendent by nature, and pervades the universe.

adi-suddham-anutpannam prakrityaiva prabhasvaram.
anynya-vyapaka-jnanat pratya-veksanakam smritam.
(Jnanasiddhi I. 51).

It is also called as Krtyanusthana knowledge, because the duties of the Buddha have to be performed at all places, and in all times and because the duties are incumbent on all the Buddhas. It is also called Suvisuddha knowledge ; because by this, the ascetic becomes free from the two obstructions of Klesa and Jneya, which come in the way of obtaining emancipation. (Jnana-siddhi—I. 53). It is also known as the Sambhoga-kaya, because the Buddhas enjoy the identical actions as all other human beings, and have ahe same desires as others (Jnana-siddhi. I. 54). It is also known as Nirmana-kaya, because the Buddhas are created, and have many qualities and forms, and are devoid of characteristics (Jnana-siddhi I. 55).

Man's yearning is directed towards entireness, completeness. Man wants to have what once fell asunder, re-united on a plane, where the danger of a split is eliminated. But to speak of a re-union or a fitting together of contraries is rather incorrect, because it fosters a view of the true nature of man as a mere summation of disjunct parts or elements. It would have been more correct to say that man's integral nature is the experience of the inseparability of the contraries, the unity of what in this world appears as man and woman. This experience is a contact with the living reality, which does not know any limitation and exclusiveness. It creates a deep understanding of life and world. No longer will the contraries be able to worry men, because in this realm of Reality, there is no duality. What formerly was looked at from without is seen from within ; but within and without have become meaningless, because all dualistic modes have been transcended. There is something tranquil, peaceful, and silent about this new point of view, but it would be a gross error to conceive this tranquillity as inactivity, laziness, or self-contained contemplativeness. It is unending work. It is so great, so noble, so wide-ranging that words cannot describe it. This being so, it can only be described in antimonies, because there is not a single word in the

language, which could convey the exact meaning and significance of this "Thundering Silence". Ananga-vajra in Prajno-paya-viniscaya-siddhi I. 20, writes,

na dvayam nadvayam santam sivam sarvatra samsthitam.
pratyatmavedyam acalam prajnopayam anakulam.

"Neither duality nor non-duality, peaceful (or tranquil, santa), gratifying, everywhere present, to be experienced within one's inmost self, unswerving, undisturbed, is this susceptibility full of wisdom (prajna) and activity full of loving compassion (upaya)."

This harmony of wisdom (prajna) and action (upaya), of rest and movement, makes man free, because everything that is done by him now is born out of the whole. Man's action is no longer dictated by a sudden impulse. Such actions are but spasmodic, showing signs of constraint. If man's action is without this inner support, it vanishes into thin air. If the inner quality cannot be expressed in activity, it is a barren abstraction. Both factors together are freedom ; that is freedom from all unnatural impediments. The one thing that hampers human life, is the concept of teleology, which is made to be felt by man in every phase of his life. As long as man lives on the plane of the teleological conception of existence, he is not free. When he is conscious of any purpose in his movements, he is fettered to the plane of bhava. (See Ch. II). He ceases to be religious, and becomes self-centred, selfish and hence blind ; to be free means purposelessness, genuineness of motive, disinterestedness of feeling, and immediateness of response. These are exactly the requirements in perfect aesthetic enjoyment. How this ideal is to be reached is the subject-matter of discussion in the next chapter.

CHAPTER X

Technique of achievement of Ideal Samatā

If this ideal Samatā lie at the core of aesthetic experience, and characterise all that is of the nature of the highest and the very best, the question naturally arises how this samata or balance is to be achieved. Bharata's terse Rasa-sutra, vibhava - anubhava - vyabhichari-samyogad-rasa-nispatti simply says that vibhava, anubhava and vyabhi-charibhava jointly bring about Rasa-realisation. It is also to be carefully remembered that Bharata repeatedly says (Banaras Ed. p. 71, lines, 8, 13, 19) that sthayi-bhava is transformed into rasa. It will be necessary here to discuss first of all how this ideal Samatā is reached in Patanjala, the Tantras, the Yuganaddha in Tantric Buddhism, as also in prajno-paya in the Vajra-yana. An approach to the problem from the facts of ordinary experience might also throw important light on the question. This is what Dr. Guenther in his Yuganaddha (Chowkhamba Sanskrit Series) calls male-female relationship. The question is of utmost significance and importance for an adequate appreciation of what Bharata meant by his Rasa-sutra.

I

The Samkhya speaks of three gunas, (1) sattva, (2) rajas, and (3) tamas, as characterising all karyas of the universe (vide Ch. IV). Of these, sattva has the characteristic of illuminating a phenomenon. When sattva does not manifest itself, the purusa cannot experience any cognition ; for the latter can cast its reflection on the buddhi, when it becomes transparent ; and this is possible only when sattva predominates in it. Hence sattva serves as the medium for all conscious reflections of the purusa. Rasa-enjoyment is always accompanied with bhoga and apavarga of the purusa. To make this a reality, it is essential that there must be in the first place an emergence of sattva. It is precisely because of this that Rasa-enjoyment is invariably accompanied with the emergence of Sattva.

The second guna, rajas is by nature, dynamic. It produces motion, and it has the tendency to do work by overcoming resistance. Tamas is inert. It is the mass element, which resists the other two gunas from functioning. Speaking briefly, in any entity, whether physical or psychical, whatever is serene and tranquil is due to sattva. All excitement, motion, force or energy is due to rajas, and all that is massive, inert or dull is due to tamas. It should be clearly understood that Bharata's sthayi-bhavas, which when acted on by vibhavas, anubhavas and vyabhicharibhavas, evolve into rasa, are not free from the play of these three gunas (Vide Ch. XI). These sthayi-bhavas, at this moment, are partly dissociated from the play of rajas and tamas. At such a moment, the sthayi-bhavas have become rasa.

These three constituents of the prakriti play their respective parts in the building up of the cosmos. If rajas had been the only operating force, there would be unnecessary flow of activity everywhere, which would not allow the formation of the universe. In order to resist this eternal restlessness, the prakriti provides itself with another constituent, called tamas, which by its very nature is massive and inert. Again, if there would be no illuminating force in the shape of sattva, there would not be any conscious regulation and adaptation. Consequently, the prakriti would be nothing but a blind force acting in a haphazard manner.

The three gunas are interdependent and inseparably connected with one another. In every reality, whether physical or psychical, one of them becomes predominant, and the other two sub-ordinates. The latter does not counterbalance the function of the former. They rather co-operate with it. Though contradictory to one another, they can work together for a single end. The Samkhya Karika (13) is found to explain this by the simile of the lamp. Just as the wick and the oil, though opposed to the activity of fire, can co-operate with it in the act of illumination, similarly the three gunas, though naturally opposed, and possessing contradictory properties, can work together for a single end.

The fact as to how these three divergent constituents of prakriti can co-operate with one another, has been more carefully dealt with by Varsaganya, the celebrated exponent of Samkhya. This is known specially from a reference in the Yukti-dipika, where the author in course of dealing with the problem, states that the two entities in a pair of opposites.

resist each other, provided they are equally strong. But it is otherwise, when one of them becomes prominent and the other sub-ordinate. In that case, there is no opposition. On the contrary, the weaker one remains closely associated with the stronger one, and thus helps the other to function. This, he goes to support by the following quotation from Varsaganya (Yukti-dipika. 72). "tatha ca Bhagavan Varsaganya pathati-Rupatisaya vrittyatisayasca viruddhante, samanyani tvatisayai saha pravartante. Tad yatha-jalagnee pacaneya-sweda-neeyesu karyesu, cchaya-tapan ca suksma-rupa-prakasena, seetosne ca brajava-sthitan, evam tat. Portions of this passage are also quoted in the Yoga-bhasya (II. 15 and III. 13), but without reference to the author, Vacaspati attributes this to Pancasikha. It has already been noticed in Ch. VI, Sec. II, how Bharata himself acknowledges his indebtedness, to Pancasikha as also to Varsaganya.

Varsaganya in the above passage, quoted by Vacaspati, means by the term "rupa" eight forms of buddhi, four with pre-dominance of sattva, and the other four with that of tamas (sattvikametat rupam tamasamasmad viparyastam. Ka. 23). These are (1) virtue, (2) wisdom, (3) dispassion and (4) power ; the remaining four are their opposites. Vritti means the inner fluctuations of the mind, and these are pleasure, pain and delusion. When these forms or the fluctuations are intense, it is then that one opposes the other. Thus both "virtue" and "vice" constitute forms of buddhi. When both of them are equally developed, they resist each other. But when one of them is predominant, and the other is in its normal stage, then there is no opposition. What then happens is that one is over-powered by the other, and there is no alternative on the part of the weaker one but to co-operate with the stronger one. Similar is the case with "pleasure" and "pain". When one of them is prominent, the other becomes sub-ordinate. The weaker one is then forced to help in the functioning of the stronger. This is what Varsaganya goes to illustrate by the simile of "water and fire", "shade and light", and such other pairs of opposites. So water is opposed to fire, but their joint activity serves the purpose of cooking, and boiling. Here fire is intense, while water is sub-ordinate. Being closely associated with fire, water also becomes extremely hot, and thereby helps in boiling and cooking. But fire without the close co-operation of water, could never bring about the

desired end. If on the other hand, both of them were equally powerful, one would try to destroy the other, and there would not be in that case, any co-ordinated activity. Likewise, "light" is opposed to "shade". But it is due to their co-ordinated activity that an object of minute shape may be revealed to the eye. Here the special condition under which the said object can be perceived, is that it must be exposed to light ; but the eye must be protected from the intense ray of light. If both of them were equally exposed to dazzling sun-shine or similar other light, the eye-ball would be blinded, and it could not find out the minute object under observation. Hence "shade" though opposed to "light", co-operates with it in visual perception, similar is the case with other pairs of opposites, such as "hot and cold", "motion and rest", etc.*[1]

The Samkhya holds that in any co-ordinated activity, there is a co-operation between such pairs of opposites, as fire and water, light and shade, heat and cold, motion and rest. This does not mean that fire and water, light and shade, or heat and cold are equally prominent, which would mean that there is an end to all activities. Two gunas can never become equally developed. In that case, they would coalesce together and neutralise each other—a fact which the Samkhya can never admit. If, however, in a particular phenomenon, one of them be in the highest degree of its development, then of the remaining two, one becomes latent, and the third sublatent. The power of one is never confused

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*[1] The Samkhya standpoint is strikingly similar to the speculations of early Greek philosophers. Practically all the early Greek thinkers—"as if", says Aristotle, "compelled by truth itself"—had recognised the importance of opposites in the constitution of the universe. Aristotle himself had taken matter-qua-privation and form as the primary contrariety of his natural world, and he had constructed the four elements out of contrary qualities. He had conceived the properties of species as capacities in the specimen of change between contrary poles, and he often observes that the knowledge of contraries is one and the same. His assertion of the synthesis of opposites as the identity of the subject and object is fully actual knowing, in the perfect activity of God's self-consciousness, constitutes in Hegel's eyes the summit of his speculations.

Aristotle, though he asserts perfect thought to be the synthesis of opposites, does not fully succeed in expressing his Scale in the medium of thought. Plato, on the other hand, did in his later dialogues, begin to experiment with the Forms as syntheses of opposites. One positive result of his extremely obscure "Parmenides" appears to be that certain pairs of Forms, such as One and Many, Whole and Parts, etc. are not predicable in mutual exclusion of one another, as empirical predicates are. Among these pairs of Forms which are not mutually exclusive, are Being and Not-being, and it is Plato's conception of this particular pair of opposites which is specially significant for Hegel's conception of dialectics.

and transmitted to that of the other. (Yoga-Bhasya. II. 18). The possible combination of these three gunas is innumerable. Hence the number of permutations and combinations, arising out of their various groupings are countless. As a result of this, anything and everything can come out of them,—sarve ba sarva-rupa bhavanti (Yoga-bhasya II. 15).

II

It is to be remembered that just as the three gunas, sattva, rajas and tamas though eternally opposed to one another, can co-operate towards the furtherance of a single end, so also the momentarily constellated individuality of man, which is either male or female, contribute to the promotion of an ulterior end or purpose. The nature of this end or purpose has been the subject matter of discussion in the last chapter. Just as in the male that factor or quality which is called maleness, is encased in the temporal and spatial frame called man, so also that other factor, called femaleness is encased in the temporal and spatial frontier called woman. But both are only so many images of the whole, wherein lies the blissful experience of Sama. Now when through imagination, a man gains an insight into the fact that his male field of consciousness is but a tiny fraction of the mind that stretches beyond his individuality into the realm of godship, the repercussion of this experience of totality, will be that he takes a different view of woman. For with him, it is femininity that is linked to the super-human which in the form of a woman, a divine woman as that, appears before his eyes. He will look upon woman as so many manifestations of what has been excluded by his dominant maleness. He will realise that suffering, which has resulted from his one-sidedness, will not be ended by suppressing all that which is not male, but that it will be ended when maleness and femaleness intermingle in the indivisible whole. In retaining the values of godship in his human life, he will respect the women, and treat them with awe, because harmonious participation is more important than brutal dominance. Thus, the cult of women in the Tantras, means little else than to acknowledge the value of the women, and to take her as a guide in the profound

drama of integration. It should be clearly recognised that Rasa-realisation is nothing but a heightened and subtler form of integration among the different faculties of human mind and soul. Woman transcends the frontiers erected by the male. Again, there is the inner-play between the within and the without. Out of the world, symbolised by women, man's soul is born, but out of the depths of his soul, the world is born. This world is a richer world. It is not a world based on psychic famine, but one based upon emotional economy of abundance.

For the male, the woman is simultaneously a material object and a goddess. He may learn from her and become inspired. Through her a world of love and beauty may be created. Ananga-vajra beautifully describes her double-aspect in Prajno-paya-viniscaya-siddhi. V. 22-23, "The Wisdom Perfection (prajna-paramita) must be adored everywhere by those who strive for liberation. Pure she stays in the realm beyond this empirical world (paramārtha) ; in this empirical world (samvrtya) she has assumed the form of a woman".

"In the disguise of a woman (lalanarupam asthaya) she is everywhere present. Therefore, the vajranath has stated that she is born from the outer world (bahyartha sambhava)".

Dr. Guenther finds out how this male-female relationship pervades all strata of life, from the lowest to the highest and the very best. The parts in the organised whole are not at all static, or fixed in constitution and position, but are in constantly structuralising and de-structuralising motion. This bi-dynamic, anabolic-katabolic ratio of cells, and of organisms of cells, determines the balance for viability. The imbalance either way is detrimental to life, unless counter-balanced by exchange with other cells. Every living cell is continuously more or less rapidly katabolically self-consuming, and must acquire and build into its life quantitative ratios of special anabolic properties in order to counter-balance the ratio of its special form of katabolism. This law of motion and conservation of energy applies to all forms of life, whether they are cell units or multi-cellular unities, or even psychical states. Since the bi-sexual differentiation of an organism is already latent in a single cell's bi-dynamics, it is safe to say that in the same way as a living cell anabolically deficient in any way, is chemically driven to work repetitiously to acquire and anabolise adequate quan-

tities of right qualities of nutritional substances, an individual, which is either predominantly male or female is driven to seek the complementary opposite type. In other words, every bi-sexually differentiated individual is incompletely balanced, and is forced to restore his internal and external equilibration, and the counter-balancing bi-dynamic organisation of his integrity as a whole. A man will seek the woman, as will a woman the man. Such selective deficiencies or needs and cravings prove that every partial aspect, is in want of its complement. In most cases, this adjustment is sought on the biological level. It is good to remember that the one-sided biological determination of man is antagonistic to his spiritual destination. Whenever man speaks of a bi-dynamic differentiation in the energy for self-determination against oppositions, of a bi-sexual differentiation in the chromesomal-genic organisation, which determines the degree of bi-sexual differentiation of the gonads ; of the ratio quantity and extent of gonadal hormonal secretion, which differentiates the growth of the bi-sexual gonoducts, external genitals, and other somatic organs ; of the conditioning bi-sexual social pressure of approvals and disapprovals, as regards masculine dominance and female submissiveness in mating behaviour ; in all cases, the paramount need for equilibration or samatā is emphasized. This dualism is the cause of all the worries, all the miseries, all the conflicts that are going on in this worlld. Man must be re-made ; the re-making of man consists in regaining the integrity, veiled only by the contraries. Since human beings are either man or woman, there is no better way of speaking of this integrity of man than by the symbol of the constant union of man and woman. The mating of man and woman is called a symbol, for the biological aspect of the problem is not a complete explanation of this most intricate question. It means that nature and spirit are basically one, and only thus it is possible to get a glimpse of this blissful unity. The importance and the necessity of uniting what seem to be separate have been expressed by Kanha in the following beautiful verses.

"He who has made his jewel-like mind unswerving by taking his proper spouse, is the vajranatha (i.e. the adamantine and indestructible man). I have spoken of the highest nature of man or of ultimate truth" (Kanha. 31).

"In the same way, as salt dissolves in water, so also the

spirit that takes its proper spouse transcends all boundaries. It penetrates into the essential emotional moving unity (samarasa) of what seems to be separate and distinct, if it is constantly united with her" (Kanha. 32).

The attainment of one's highest aim, the unique sensation of being One is born out of the partly spiritual and partly instinctive factor. The tremendous energy stored up in it, seeks an outlet in one way or another. At the same time, however, it shows that man's aim cannot be thought of as a stress on the one side or the other. Man will not find himself, when he becomes a slave to mere instinctivity, or when he loses his ground under his feet, while striving to possess mere spirituality. He will find his integrity when he succeeds in living instinctivity and spirituality together on a new level, when his whole nature is raised to its fullness, its maximum expression. Though the relation between the two is inconceivable from the logical standpoint, it is got over when there is the direct apprehension of reality. Therefore, nothing has been achieved, when the basic unity of instinctivity and spirituality is believed ; they continue acting as an unreconciled duality. To find out the truth of man's highest and inmost existence is an imperative necessity. The man of the world is lost in the varied activities of the world ; and follows his drives ; the quietist withdraws from the world in order to develop a sort of private world, into which others cannot enter. But the ideal man, the rasa-enjoyer, goes beyond both these extremes.

To a certain extent, the striving for integrity and balance may be compared with the mating behaviour of single cells. When these are internally incompletely balanced or lacking in adequate quantities of anabolic or katabolic substances to carry on the work of living, they have selective and acquisitive mating, craving needs for complementary opposite types, and avoidant compulsions for like and misfit types. In other words, mating behaviour is produced by a deficiency of anabolism and katabolism in a cell, exciting chemical affnities, sensitivities and motivities for union with another cell, that has complementary opposite ratios of counter-balancing properties. The anabolic katabolic re-equilibration, brought about either through ingesting other cells, or through graded repeated exchanges between living cells of fitting quantities and qualities of nutritional substances, or through conjugation between two

cells, is equal to a renewed viability. In the same way, as the fusion of cells in the biological field, results in a rejuvenescent viability, so also the re-equilibration or fusion of what is called man-ness and femaleness has the same effect in an individual. Tilopa in Mahamudra-upadesa says of this new state beyond the contraries. "When the (intuitive) knowledge of (the unity of Bliss and wisdom), which is without (worldly) attachment rises, man's viability is increased, his hair will not become white, and he will grow like the waxing moon".

This verse shows, says Dr. Guenther,*1 that the material and the mental are but views of the same object by different methods, abstractions, pictures obtained by human reason from the indivisible unity of the being of man. This same object, this indivisible unity of the being of man is what has been described as sama in chapter IX. The antithesis of matter and mind represents merely the opposition of two kinds of techniques. There is no reason to give to one a greater value than to the other. The bi-sexual differentiation found in matter is exactly in the same way as what goes on perpetually in the human body. Neither the soul nor the body can be investigated separately. Equally neither man nor woman, neither rati nor hasa,*2 exist for themselves. If this were the case, a man would not care for a woman, nor a woman for a man. Man and woman, maleness and femaleness are but another arbitrarily made division.

Man seeks his counterpart, the woman, but the part is also lying hidden within himself. Since everything that is met with in life is but a picture, the fact that the union of the contraries, of maleness and femaleness, is illustrated from the biological realm. These pictures should make man realise that this physiological picture is at the same time also the symbolic expression for the union of the contraries on the spiritual level. The man who attributes a greater reality to matter than to mind thinks that the union of contraries is to be achieved by sexual intercourse. But to him who attributes a greater reality to mind, this union is apparently brought about by the integration of his own inherent, hidden femaleness. In this way, there is a double

*1 Yuganaddha—Herbert v. Guenther. (Chowkhamba Sanskrit Series Studies Vol. III)—p. 35-6.

*2 The nature of opposition between rati and hasa, or krodha and soka will be taken up for detailed discussion in Ch. XI.

pair of contraries, an inner one and an outer one. But it will not do to give a privileged position to one aspect or another ; the contraries should be examined in the converging light of physiology or psychology. This is highly important, because in ancient thought, there was no difference between physiology and psychology (Vide Introduction).

Whenever man comes into contact with his counterpart, which is a certain aspect of life not lived by the individual and excluded from his conscious attitude, whenever a man comes into contact with his latent femaleness, or a woman with her hidden maleness, thus giving up the onesidedness of conscious life, their whole being will be enriched. This enrichment is of utmost importance for the whole future life. It may be said that what on the biological level is represented as sexual intercourse is on the mental level, the union or fusion of consciousness with the unconscious, and on the aesthetic level, the penetration of one sthayi-bhava by its opposite. (Vide Ch. XI). In aesthetic analysis, it will assume the form of the union of stimulated sthayi-bhava accompanied with anubhavas and vyabhicharibhavas on the plane of consciousness with the underlying, unmanifest sthayi-bhavas. A thorough examination of this interpretation of Rasa-enjoyment will be made in Ch. XI. It should be noticed that this interpretation of Rasa is in conformity with the main trends of Indian philosophy and medicine.

Only an individual's consciousness is linked up with the visible physical sex, while the opposite aspect is latent in the unconscious, the integration of which is essential for the fullness of life. Man consists of all his actual and potential activities. The functions which, at certain epochs and in certain environments, remain virtual, are as real as those which constantly express themselves. Consciousness is not the whole man. Life that will be enriched by the integration of what formerly has been excluded from it, is only possible if man is not only content with knowing about his latent opposite aspect, but if he be also ready to accept everything that has been spurned and repressed for "moral" and other conventional reasons. However, if he continues to debase, to despise and even to hate his opposite aspect, he will not grow up to the fullness of life ; he will never experience what happiness and what transport may be given to his life, by the acceptance of what has been arbitrarily banished into darkness. Accepting and integrating the

opposite aspect means to develop all potentialities. At the same time, it also rescues the individual from the state of intellectual, moral and physiological strophy, brought about by the one-sided conditions of human life. It also creates an inner warmth that is totally wanting in the ego-centric confinement, to the sphere of rationality and respectabillity. It makes man one with the glories of the spirit. When there is unique love, which cares for everything, however small and insignificant it may appear to our reasoning intellect, the individual will be no longer preoccupied with anything in this world. The whole net of intriguing concepts that intervenes between him and his opposite, and makes true knowledge and respect of the other impossible, will vanish into thin air. Nothing remains that might dim his view. The pure light of his very own nature spreads over all and everything. The individual experiences an inner awareness, which is superior to his ego-centric consciousness, because it is more than the ego-inflicted narrow compass of his vision. He has become what he has been from the very beginning, at one with himself. Therefore, Saraha says, "Do not create duality, create unity. Do not set up conceptual opposites within this state of (unitive and all-comprehensive) awareness. Immerse the three worlds in a single light, through true love". (Saraha. 28).

As long as this transcendental state, which is of the nature of balance or sama par excellence, has not been realised, the relation between man and woman, maleness and femaleness, appears in two different aspects. The one is an internal process of integration between consciousness and the unconscious, and the other is an external frame of reference. But the one cannot be without the other. The problem becomes highly complicated.

The question of finding a healthy outlet of suppressed inhibitions in the form of sthayi-bhavas, is of utmost significance not merely in art but also in life. Modern psychopathology analyses how an unsocial act when opposed by a prohibition from without is likely to go under, and assumes the form of inhibition. The prohibition if accepted, because of strong social and moral pressure, triumphs for the time being, but not without loss to the integrated personality of the man. The strong social and moral pressure might have made him a decent social man, but at the cost of disinte-

grating his personality. He is no longer at one with himself, but directed to this or that particular end. The repressed impulse is banished into the unconscious. Both the prohibition and the impulse remained, the impulse because it had only been repressed and not abolished, the prohibition because if it had ceased, the impulse would have broken through into consciousness, and would have been carried out. An unsolved situation, a psychic fixation, had thus been created, and now everything else emanated from the continued conflict between prohibition and impulse.

"The main characteristic of the psychic constellation, which has thus gone under fixation, lies in what one might call the ambivalent behaviour of the individual to the object of sense, or rather to an action regarding it. The individual constantly wants to carry out a particular act, because there is in him a latent desire to do it. The source of this latent desire is suppression or prohibition in everyday life. But he may not carry it out, and he even abominates it. The opposition between these two streams cannot be adjusted because—there is no other way to express it —they are so localised in the psychic life that they cannot meet" (Totem and Taboo—Freud. Ch. II).

On account of the repression, which has taken place, and this is connected with psychology, the motivation of the prohibition that has become conscious, remains unknown. Froud says that the prohibition arising out of a taboo, owes its strength—its compulsive character to its association with its unknown counter-part, the hidden and unabated pleasure, that is to say, to an inner need into which conscious insight is lacking. Though Freud's immediate object of analysis is the sub-conscious mind, it has great relevance to the present discussion, because the sthayi-bhavas are all rooted in mind in its sub-conscious or unconscious state. Freud speaks of the necessity of achieving a harmony between the prohibition with the unconscious pleasure. What is this but an attempt at achieving a balance between present motivations and latent tendencies.

It would not be forgotten, however, that Freud lays all the emphasis on unbalance, arising out of conditions of contemporary life. The Indian analysis goes much further, and finds out that unbalance in most cases, arises out of conditions in previous lives, though conditions of this life also have a part to play. It points out how the presence of

praktani and idaneentanee vasanas, is the first necessity in the successful evocation of Rasa. What the Freudians call repression, sub-conscious presence, the Indians denoted by sthayi-bhavas. It must have been noticed in Ch. VI, how Bharata was indebted to Patanjala analysis in this concept of vasanas, evolving in the form of sthayi-bhavas.

The subtle awareness of harmony, pervading all strata and layers of life, is the crying need of man ; and sexual partnership seems to be the best expression for the most intimate relation between two opposites. But it must be remembered that in the consummation of the sexual act, man has succumbed to a powerful drive ; he has not become the master of himself. He has not realised the basic unity of maleness and femaleness. The conflict between these two forces has only temporarily subsided, but not completely resolved. It will worry man again. The essential fact is to experience this basic unity, and never lose it again. This lasting experience can certainly not be achieved by the satiation of a sudden biological urge. The realisation and the experience of the basic unity is very similar to sexual fulfilment which prompted Freud to say that all that is blissful, joyous is of the nature of this completed sense of satisfaction.

Since the contraries are but the two aspects of the One, since they are but the superficies, it is not only possible, but also necessary to go behind them. The adherents of Buddhist Tantricism were both the experimenters and philosophers of this profound problem of the union of the contraries. They knew that the material and the mental are one and the same process. The implications of such an approach have been discussed in the analysis of the Vijnanavada of Vasubandhu in Ch. IX. There is no parallelism between matter and mind. The uniformity of material and mental processes is borne out by their terminology itself. The terms may be understood in an "objective" sense and in a "symbolic" sense at the same time. The Prajnopaya-viniscayasidhi, 38-40, discusses at length the union of opposite sexes, wherein lie all happiness and bliss.

"Soon after, he has embraced his female partner (mudra), inserted his male organ into her vulva (vajra-vesa-pravartana), drinks from her lips sprinkled with milk, makes her speak cooingly, enjoys rich delight, and makes her

thighs quiver, king Cupid, man's adamantine nature (vajra-sattva) will become manifest.

"But he must proceed in such a way that his mind does not swerve, for when his jewel-like mind swerves (from this transcendental unity and relapses into the contraries, conditioning each other), perfection will never be accomplished."

In another place, the Prajno-paya-viniscaya-siddhi (III. 20), reads, "Having performed the union (of the adepts) with his female partner (mudra), the most gracious teacher shall let (the student) insert his male organ (bodhicitta) into her vulva (padma-bhanda), which is the place (of birth) of the victorious ones".*[1]

The Prajnopaya-viniscaya-siddhi in Ch. III discusses how the preceptor initiates the disciple with prajno-paya. The preceptor should be approached by the disciple in the company of the Mudra, who appears charming in outward appearance, and is profusely decked in ornaments. Then the disciple should worship the preceptor with long panegyric, and at the end, should entreat the guru to grant him the initiation, so that he may be regarded as belonging to the family (kula) of the Buddhas as their offspring. The preceptor as a mark of great pleasure and favour should then grant the requisite initiation after associating the disciple with the Mudra previously described. The Prajnopaya-viniscaya-siddhi. III. 6-7, writes

nava-yaubana-sampannam prapya mudram sulochanam
srak-chandana-suvastradyair-bhoosayitva nivedayet
gandha-malayadi-sat-karai kseera-poojadi-vistarai
bhaktya sampujya yatnena mudraya saha nayakam.(308)

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[1] It might be of interest to note that promiscuous mixing of men and women was sanctioned and even encouraged in early Greek religious practices (Pre-historic Religion—E. O. James. 1957). At Argos, the chief festival of Aphrodite was called Hysteria. Connected with the same form of the cultus was the strange hermaphrodite festival of the goddess at Argos, which bore the special name of the Feast of Wantonness, at which women dressed as men, and men as women, the men even wearing veils (Plutarch. de virt. Mul. 245 e), took part. Religious prostitution was widely practised in the cult of Aphrodite (Strabo. 378). Pindar refers to "the hospitable young women, the ministrants of Persuasion in rich Corinth, whose thoughts often flit towards Ourania Aphrodite (Pindar. Frag. 87). At Corinth, these hetaerae took part in the state ritual. It has already been noted in Ch. VI, that the origin of drama is associated with primitive fertility cults in both India and Greece. The Dionysius festival, which is, closely associated with the origin of tragedy (Murray's Introduction to Bywater's edition of Aristotle's Poetics. Clarendon Press. 1954. p. 16), has a clear phallic significance.

This passage is distinctly reminiscent of Bharata's analysis of the part played by women in the evolution of drama. This has already been discussed in Ch. VI in connection with vajeekarana by this writer. The analysis of the part played by the female partner in ideal happiness and bliss, is of great importance in understanding the nature of perfect balance, which characterises aesthetic enjoyment, and is of the nature of Bliss itself. It is to be carefully remembered that Prajnopaya in vajra-yana, which represents the ideal state of balance, is the result of commingling of Prajna, which is absolute, and Kripa, which is equally absolute. The two being eternally opposed to each other, jointly bring about samata knowledge. When such an union has been achieved, there is no receiver, no giver, nor object to be given nor to be taken. This is non-duality, the Bodhi-mind, or the Vajra-sattva. The ultimate reality being beyond all descriptions, and a perfect synthesis between two terms of an antithesis, it naturally follows that everyday reality is dominated by bhavas, or either of the two terms of an antithesis. No term that admits of an antithesis can be applied to the world, or reality as such. It is the world of everyday reality, which can be described by the logic of opposites. The author of Prajnopaya-viniscaya-siddhi says that Bhava or Existence originates from false reflections, and the reflection of the worldly phenomenon as real. This gives rise to manifold sufferings, and to a large number of actions and their results. From them originates birth, as also death and a variety of such sufferings. The people of the universe consider its outward manifestations as real due to ignorance. It is for that reason, the followers of Buddhism, who are bent upon emancipating the three worlds, should abandon their reflection of reality. But the world as it appears to man, living on the plane of bhava, is split into the terms of an antithesis. This is only the appearance, and Bhava is confined to the plane of appearance. According to the Lankavatara-sutra, some such terms of anti-thesis are, (1) asti and nasti, (2) saasvata and uccheda, (3) sva-laksana and samanya-laksana, (4) lakshya and lakshana, (5) grahya and grahaka, (6) samsara and nirvana, (7) utpada and nirodha, (8) kritaka and akritaka, (9) bahyam and adhyatmaka, (10) anya and ananya, (11) aneka and ekata, (12) ubhaya and nobhaya, (13) nitya

and anitya, and (14) buddhi and boddhavya.*[1] Though none of the terms is an adequate description of the reality, which is of the nature of Yatha-bhutam, ordinary men will always try to describe the world by some such terms.

The realisation of the voidness (sunyata) of all phenomena is made possible by the happy union of the opposites, prajna and upaya. A careful discrimination between knowledge and the object of knowledge, is which is known as the highest knowledge of Prajna, or the knowledge of Prajna. The compassion is of the nature of affection (Raga), as it removes the sufferings (ranjati), which spring up from numberless causes. The compassion is called upaya or "means", because it always like a boat, leads him towards goal. The commingling of the two—Prajna and Upaya—is like the commingling of water and milk, where the duality is merged into one without distinction, and is called Prajnopaya. This is the creative principle of the Universe, and everything emerges and develops from this principle. The Prajnopaya is called Mahasukha, because it gives eternal happiness, and it is known as Samantabhadra, as it is wholly auspicious.

The apparent dual aspect of man as well as of the whole universe, of which the human is but a certain manifestation, has been symbolised by the Prajnopaya. Prajna is the female-aspect and Upaya is the male aspect. When they are represented or "pictured" in anthropomorphic shape they embrace each other, like male and female in coition.*[2] This is to show that the one cannot be without the other, and that they are basically one. This symbol is of special significance. It comprises the physical symbol by means of which man's spiritual journey is pictured and the cosmic symbol by means of which spiritual things and relations are suggested. It is the means of apprehending and express-

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1 The enumeration of opposites in the Lankavatara-sutra reminds one of the Pythagorean contraries. In Metaphysics 986A 23-26, Aristotle mentions these contraries. These are (1) Limit and the Unlimited ; (2) Odd and Even ; (3) Unity and Plurality, (4) Right and Left ; (5) Male and Female ; (6) Rest and Motion ; (7) Straight and Crooked ; (8) Light and Darkness ; (9) Good and Evil ; and (10) Square and Oblong.

2 Mahamahopadhya P. K. Acharya in his encyclopaedic work on "Glories of India" (Allahabad, 1952) p. 3 refers to Hindu marriage as "nuptial ceremonies which bind a man and a woman into a complete being of which one half is man and the other half woman. This romantic ideal is physically represented in the Ardha-Nariswara image of God Siva and Parvati". In Brihadaranyaka Upanishad, God is said to have divided himself into two portions, which became the bride and the bridegroom. Similar concepts are also met in Plato's Symposium (Diels. B. 64).

ing value, relations not otherwise expressible, and their expansion shows this to be so. Thus the essential function of this symbol of Prajnopaya is to give men insight and knowledge of Reality.

This symbol, Prajnopaya, when interpreted, means that the Dhatus or elementary phenomena must combine with the Skandhas or forces, which together produce what is called man or the universe. The Dhatus are female, and comprise five items, which are arranged according to density ; density of matter (including elasticity of form and volume, prithvi), cohesion (ap), heat (tejas), expansion (vayu), and space (akasa). To these five female items correspond five male items, also arranged according to decreasing density : materiality (muscles, sinews, bones etc., rupa), feeling (vedana), sensation (samjna), motivity (samskarah) and consciousness (vijnana). This polarity may be spoken of as potential and kinetic energy, the Prajna or the Dhatus being the potential energy, and the Upaya and the Skandhas being the kinetic energy. Their union produces a given phenomenon, which alone is real. So also the union of one sthayi-bhava with its opposite sthayi-bhava stimulated by vibhava, accompanied with anubhava, vyabhicharibhava, leads to rasa.

The fact is that the elementary phenomena, the "reserves" (dhatu) are thought to be female, and conceived as "wisdom" (prajna), while the forces (skandha) that operate conjointly with them are thought to be male and conceived as "activity" (upaya), is ample proof of the deep insight into and understanding of the wholeness of life, according to the Buddhist Tantrics. Feminity which is experienced by the male through the objective woman, and through the unconscious forces of his psyche, is more deeply rooted in the realm of possibilities than are the male forces which, though they operate conjointly with the female forces, more often combat them and are in danger to lose the contact with the deeper layers of life. As long as wholeness or totality has not been realised, it is impossible to make any assertion as regard what masculinity and femininity are in reality. The appellation of man's or woman's consciousness is applicable only to the world of appearances or bhava. This is obviously limited, because it is confined to the surface, to man's ego, linked up with the physical sex.

The equation of feminity with "wisdom" and of masculinity with "activity" is not at all an idealisation of the

existing duality of man and woman. Dr. Guenther objects to calling "wisdom" and "activity" as idealisations of the feminine and male aspects of life. Wisdom in its highest aspect, is the void, while activity in its highest form, is all comprehensive kindness. To ordinary common sense, it is the woman who embodies all kindness and love, while the man is the model of spiritual qualities. But neither the kindness of the woman, nor the reason of the man will lead to the goal. On the contrary they are the strongest fetters and obstacles. The kindness of the woman is ego-related, it is shown to the small world of husband, children and nearest relatives. In the same way, the reason of the man is ego-related, and concerned with thirst for fame and similar egotistic vanities. By clinging to such superficialities, the gap between the individual and wholeness (See Ch. IX) becomes almost unbridgeable. Therefore, through integrating femininity, that is, all that has been excluded from the world of the ego, the man must convert his "reasonable" activity into kindness, which comprises the whole universe. In exactly the same way, through integrating masculinity, the woman must develop the faculty of insight into what lies beyond her own family circle. In no way, must this development degenerate into mere intellection. If this integration and change of personality are achieved, the artificial distinction of man and woman will vanish. In this integration, man and woman must be prepared to bring in everything they have. Wholeness asks for the whole in man. The Prajno-paya-viniscaya-siddhi. I. 14-17, writes, "When one realises that all phenomena are not a something (nih-svabhavata), and when one differentiates between knowledge and the knowledgeable, one speaks of the essence of wisdom (prajna-tattva).

"Since it affects (ranjati), all beings distressed by the floods of suffering, rising from various causes, kindness (krpa) is sung of as love (raga).

"Since in a proper way, like a boat, it leads into the desired goal (upayanayati), one praises it as activity (upaya), because of its properness.

"Their unity, like that of water and milk, is called activity, full of wisdom (prajnopaya), because of their non-duality".

The male-female relationship or polarity, described by

the symbols of the Dhatus and of the Skandhas, and representing both man and the universe, is restricted to the realm of the physical. In the human sphere of man and woman, this polarity corresponds to the relation of the man to the karma-mudra, which culminates in the momentary satiation of the physiological sex drive. The physical co-implicates the mental. Both the physical and the mental are one in exactly the same way, as men and universe are one. The polarity of matter and mind is seen in the fact that viewed from a spiritual level, the "material" Dhatus are goddesses and that the "material" Skandhas are Buddhas. Again, the basic polarity of masculinity and femininity is pointed out. The Guhya Samaja-tantra p. 137 writes, "In short, the five skandhas are called the five Buddhas".

Indrabhuti in Jnana-siddhi II.1-3, writes, "Because the five skandhas are by nature, Buddhas, they are called the Victorious Ones (jina); the Dhatus are called Locana and so on. For this reason, one speaks of the Buddha-nature (of all beings and of the whole universe).

"Since all the beings in the three worlds are by nature always Buddhas, all their activities serve the end to realise Buddhahood. In vain is the occupation with tradition.

Since all the world is the Buddha, all the beings in the three worlds are the Buddha too. The troublesome experiences of pleasure, sorrow, lust and so on, are not meant for (such a) world".

The five Buddhas are in the sequence of the five Skandhas, the White Vairocana, the yellow Ratna-sambhava, the red Amitabha, the green Amogha-siddhi, and the dark blue or black Aksobhya. The five corresponding female deities are: Locana, Māmaki, Pāndava-vasini, Tārini and Vajradhatvisvari.

These divine figures, commonly known as the Dhayani-buddhas and their saktis, are not at all something ultimate. They are but another aspect of the indivisible whole, the mental aspect, just as the Skandhas and the Dhatus are the "material" or physical aspect. Therefore, to give oneself up to this divine world is as stupid as to cling to the material world. He who realises that his life and all its activities are not a thing apart, to be held and pursued egotistically as if enjoyment was something from the whole, will more speedily and truly attain, than by neurotically fleeing from and casting aside some aspect or other

as being either unspiritual or illusory. To neglect or to deny the needs of the body, to think of it as something not divine, is to neglect and to deny all life. A life of mingled pleasure and pain, a life lived on the plane of bhavas, is due to one-sidedness, when one aspect or another is unduly emphasized. He who strives for wholeness, who goes for the root from where everything he has split up into contradictory propositions has started, will see that there cannot be separateness between him and the whole, and happiness and bliss are his.

Dr. C. Kunhan Raja in the Chapter on Harmony in his series of lectures on Kalidasa (Andhra University. 1956) appreciates the importance of harmony of opposites in a great work of art. In p. 166, Dr. Raja writes, "Harmony among the differents becomes a cardinal point in the Vedic thought. The Atharvaveda speaks of the earth bearing humanity that never overcrowded and that spoke different languages and followed different religious practices. At the end of the Rgveda, there is a hymn on harmony, where people are called upon to come together, to think in harmony and to speak in harmony.*[1]

Saraha in 66, speaks of this ideal state beyond all contraries which might as well be taken as the description of the ideal aesthetic state. Although he enjoys the objective world, he is not taken in by the objects. "One plucks the lotus flower without getting wet from the water. So also the Yogin who goes for the root (from whence everything has started), though enjoying the objective world, is not affected by the objects."

III

It has already been noted in Sec. III of Ch. IX how the Hathayogi experiences a special form of Bliss (Ananda)

[1] Dr. Raja in p. 177-8 again speaks at length on the importance of opposites in a work of art. "Similarly, differences have a great value in art also. There is no art without the differences. Art is the unity in the differents. The greater the difference, the greater is the scope for art. This is clear in the art of music and in the art of painting. Music is the harmony in notes that are far apart. What are termed Samvadi Svaras (concordant notes) are what lie far apart in the scheme of notes. Neighbouring notes are not accepted as concordant in the science of music. Similarly, in painting also there is greater art if there are greater differences in the colours that are used. There must be the contrast of colours presented in such a way "that there is appeasing harmony. That is art."

and gains special powers (siddhi), through the arousal of the Kundalini. The arousal of Kundalini is dependent on the Yogin's achieving a perfect balance between the five vayus, operating in opposite directions in the human body. The human body manifests itself through the operation of the five breaths, called, (1) prana, (2) apana (3) samana, (4) udana, and (5) vyana respectively. These breaths are different modifications of the element of wind, vayu-tattva, which is incited to function by the joint operation of the organs. The functions of these breaths are indicated by the different motive forces, working within the organic body. It has been noticed in Ch. II how all vibhavas are gathered by prana vayu, seated in the hrdaya. Prana vayu extends upto the mouth and the nose through which air is drawn, and then expelled from the lungs. From a physiologist's point of view, it may, however, be stated that this particular breath is to certain extent associated with the "respiratory system", which is primarily concerned with the oxygenation of blood, and the removal of carbon dioxide. Samana's sphere of activity is down from the heart upto the navel. It is so called, because it carries equally (samam nayateeti samana), the juice of food and drinks to different parts of the body for proper adjustment. It is thus partially associated with the "digestive" and specially with the "circulatory system", which is concerned with the distribution of blood, lymph, and other substances transported therein. Apana's sphere is down from the navel upto the soles of the feet. It is so called, because it carries away urine, stool, foetus and similar other substances downwards (apanayanad-apana). It is thus primarily associated with the "excretory system" concerned with the removal of wastes, and to a certain extent with the delivery of the child from the mother's womb. Udana's sphere is extended from the forepart of the nose upto the head. It is so called, because it carries upwards chyle, and such other fluids (unnayanad-udana). It is thus connected with the arterial pulsation in the higher members of the body. Vyana is so called, because it pervades the entire physical system (vyapi vyana iti). It is thus associated with the "nervous system". Of these, prana is stated to be the chief. Whenever prana passes out of the body, the remaining breaths also follow it.

The author of the Yukti-dipika (Metropolitan Publish-

ing House, pp. 125-127) furnishes an elaborate treatment of these vital breaths. He states that each of these breaths has got double functions—one internal and the other external. Now, the functioning of the prana through the mouth and the nostrils as stated above, is what is known to be its internal function. Its external function is manifested in an individual when he is in a mood of acting in subservience to some other agency. Etymologically speaking, prana means pranati. It means obedience, subordination or susceptibility to something. For instance, obedience on the part of a soldier towards the general, or tendency to bend downward as in the case of a tree by the weight of its fruit, or susceptibility on the part of an individual to virtue, wealth, enjoyment and wisdom, as well as their reverse—all these are due to external manifestation of prana.

The function of apana is to carry every thing down. Its internal function is to carry urine and such other substances downward, and this has already been stated. Its external function is perceived in an individual, when he is in a mood of reverting from some lower or higher ideal, such as reversion from vice or virtue. In the physical body, its seat is underneath prana. Still it is stronger than prana. This is so because, its nature is to drag prana downward, with the intention of keeping it confined therein, and so on.

The Yogin who wishes to arouse the Kundalini, must harmonise prana with apana, the two opposed breaths eternally at work in the human system. It is the primary requisite in pranayama. The Ananda-kanda in Amritee-Karana-Visranti. Ullasa. 20. slokas 69-81, discusses the technique of achievement of this balance. It has been noticed in Ch. IX how prana and apana reach a balance in the nabhi-kanda. It has been seen how the state of sama, which has been identified by the Gita with Brahma-hood, is a state of perfect calm and equipoise. This equipoise is between the opposite tendencies of prana and apana. The prana is held by the apana, as the apana is held in place by the prana. The breath goes out with the noise "ham", and it enters with the sound "sa". The jiva is continuously muttering the "hamsa" or ajapa mantra throughout the day. The Ananda-kanda writes,

pranāpana-samakarse tatha pranam-aponata
bahir-gacched-hakarena sa-karenantaraviset. 69

hamsa-soham manumamum sada jeevo japet-priye.
ekavimsat-sahasram ca sat-satadhikam-eeswari 70
hamsa-mantrasya samkhya syad-ahoratrena sarvada.
hamsakhyo-ayam maha-mantro hyajapeti prakeertita. 71
japakhyeyam ca gayatree yami-kaivalya-dayinee
etat-samam tapo jnanam japa punyam na kimcana.(309) 72

The Kundalini is of the nature of fire. Just as two flints when struck, give out sparks of fire, so the flame of Kundalini is kindled as prana clashes with and comes to a deep embrace with apana. The rigid substance lies hidden in sahasrasara. Rasa enjoyment is only possible when this rigid substance is melted down by the heat of Kundalini. This rigid substance is called Soma in the Vedas. This is also known as the Kama-Kala tattva. The different stages of the passing of the rigid substance into the molten stages of rasa are beautifully described in the Yogini-hrdaya-dipika. So the awakening of the Kundalini through the clash of opposed prana and apana makes possible the realisation of rasa.

The Bhagavad-Gita, which speaks of sama as qualifying the Brahma (Sannyasa-yoga. 5. 19) holds that this sama is only to be achieved through perfect balancing of prana and apana (Sannyasa-yoga. 5. 27). In Sannyasa. 5.19, the nature of this sama has been discussed. It has been seen in Ch. IX how the ideal of sama dominates Indian Rasa speculations. In Sannyasa 5.27-28, the Gita writes,

sparsan-kritva bahir - bahyanscakshu - scaivantave bhruve
pranāpanan saman kritva nasabhyantara - carinau
jitendriya - mano - buddhir - munir - moksaparayana
vigateccha - bhaya - krodho ya sada mukta eve sa. (310)

The Samkara-bhasya in explaining the nature of this balance between prana and apana writes, "sparsam sabdadeen kritva bahir - bahyan srotradi - dvarenantar-buddhan pravesita sabda-dayo visaya-stan acintayato bahya bahireva krita bhavati. tanevam bahi kritva cak-suscaivan-tare bhruvo, kritvetyanusajyate. Tatha pranā-panau nasa abhyantara-charinam saman kritva." (311) The Samkara-bhasya says that when the manifestations of inward moving apana are looked upon as the manifestation of the one entity, then there is sattva-suddhi. It has been noticed in Ch. V how sattva-suddhi, resulting from a balance, leads to sumannassa as well as to preksakattva, the two primary requisites in Bharata's Rasa-analysis.

The analysis of Ramanuja's concept of Suddha-sattva (vide Ch. IV), has been found to be very close to Bharata's sumanassa preksaka. The Ramanuja-bhasya on Bhagavad-Gita. Sannyasa. 5. 27-28, is emphatic on the necessity of first achieving a balance between inhalation and exhalation, or prana and apana. This will lead to the mastering of all incentives, fear or anger. It will free the practitioner from the tyranny of worldly needs. The Bhasya writes, bahyam visaya-sparsam vahi kritva bahyendriya-vyaparan sarvam-upasamhritya yoga-yogyasane rju-kaya upavisya bhruvantare nasagre vinasya nasabhyanta-charinan pranapanan saman kritva ucchasa-niswasan samagatee kritva atma avalokana-danyatra pravrittyanarh - endriya - mano - buddhi tata eva vigateccha-bhaya krodha moksa-parayana moksaika - prayo-pani muni atmavalokanaseela ya, sada mukta eva sa sadhya-dasayamiva sadhana - dasayamapi mukta eva sa ityartha.[312] This is like the jivan-mukta stage, and the way of achieving it, is according to the Gita, by perfect balancing of prana and apana.

Just as prana and apana are opposed to each other, and meet at a point, so also udana and samana are opposed to each other. They are placed at the two extremes of susumna. The Patanjala Yoga Sutra. III. 39, speaks of what happens when udana is controlled. The conquest of udana leads to extreme lightness, and lifts up the conqueror. When one contemplates on the udana in the susumna, it carries the yogi up. But for the realisation of even higher truth, the yogi shall have to conquer samana (Yoga-sutra. III. 40). Udana's sphere of activity is extended from the forepart of the nose upto the head. It is so called because it carries upwards chyle and such other fluids. (unnayanad udana). It is thus connected with the arterial pulsation in the higher members of the body.

Samana is situated at one extreme of the susumna, which runs through the null-point between prana and apana. Any pleasure derived from functioning jointly along with others is due to the presence of this breath. This particular breath incites an individual to make others share in his pleasure and pain. Any joint activity, such as making gifts jointly, sacrificing jointly, living jointly with other members of the family, and so on—all these are the results of the external manifestation of Samana (sahavasthanat sahabha-vacca samana). This breath is stronger than prana and apana.

As it is situated in the middle of those two breaths, hence like a mediator, it attempts to keep them in proper balance. It is samana under whose pressure the two opposing breaths of prana and apana become balanced.

That motive force which reaches higher upto the brain, which drags the spirit from the lower level to the higher, is called udana. Surpassing the zones of prana, apana and samana, it pushes upwards fluids and semen upto the brain. Being obstructed there, it recedes and thus becomes the cause of releasing letters, words, sentences and verses, and such other compositions through the mouth. This is what is known to be its internal function. Any superiority complex that appears in an individual is due to the external manifestation of this breath.

Just as prana reaches a balance with apana, so also udana strikes a balance with its opposite samana. The null-point of prana and apana is super-imposed on the null-point of udana and samana. It is from this null-point, or madhya-bindu that vyana proceeds. It is here that there is the first beginning of Rasa.

Vyana is diffused throughout the system. Through its instrumentality, blood and such other fluids are circulated even upto the extremity of nails and pores. It has already been noticed that Sattvika-bhavas like vaivarnya and sweda are due to a derangement of vyana (vide Ch. VII). This indicates that this breath is particularly associated with the nervous system. This is its internal function. Any acute feeling of inseparable connection or strong union between different individuals arises out of the external manifestation of this breath. The author of the Yukti-dipika holds prana to be the strongest of all the breaths. As long as the bodily frame is pervaded by this breath, the other sub-ordinate breaths work in perfect harmony with it. They are in perfect equipoise. But whenever vyana discontinues to function, the result is that the entire system gradually begins to collapse. It has already been noticed that Rasa-realisation is nothing but the manifestation of this madhya-bindu.

It is at this madhya-bindu, that there is the realisation of mantra sadhana and prana sadhana. It is at this point that the sadhaka perfects the vija, granted to him by the guru, with his own penance or sadhana. The nama is for all these in the mayiya body. The vija deha is the second body granted by the preceptor. This vija deha is the foundation

of the purified deha, which is to be attained by mantra sadhana. In mantra sadhana, the body is gradually perfected through an elaborate process, the outlines of which are indicated below. So also in bhava-sadhana, the child and the mother are blended into one unity, where the two have lost their identity. This central point is the pivot on which turn all temporary relations. The aim of the Yogic purifications in the mediation, the practice of the Tantrics, the sadhanas of the Siddhas are all directed to the attainment of this central point, or madhya-bindu.

The methods and disciplines wherewith to kill death, and thus to render the sunderance of life from the body, or vice versa an absolute impossibility, is only to be had in the elaborate processes indicated below. These processes, beginning with a purifying cure of the cells, tissues and organs of the body by rigidly ordered general living based chiefly on restricted alimentation, as also by a concurrent practice of "interior prayer", aimed at setting up such unique molecular vibrations in the body as ought in the long run to change its composition and quality. It proceeds in due course to alter, through a mastery of the nature of physiogeny by means of aptly directed spiritual exercises, the usual bodily functions. Then they tend to bring about in view of the changing orientation of the spiritual objective, the appearance of new organs, tissues and functions in place of the old, which are allowed to pass away. The processes further make the new organs, tissues and functions hold their own in relation to a new, simplified order of animal economy, and afterwards reduce, by systematic physio-psychic and psycho-spiritual culture of a special kind, not only the regenerate visible body, but also its correspondingly regenerate companions, the subtle body and the supra-subtle body, to their pristine radical conformation, in order to telescope the least subtle of them into the less subtle, and the less subtle into the subtle, till the processes, natural and preternatural, are ultimately directed to the dematerialising transmutation of the refined, though perishable, physical basis of life into a transphysical, incorruptible, evarlasting one. The changes in bodily structure and function, pending the transmutation of the corruptible physical into the incorruptible super-physical basis of life, reach their fullest completion, some time before the transmigrator is able to get out of the cycle of births, and

this completion is an indication of his signal freedom from the glamour of temporal interests, a freedom which signifies the consummation of the transmigrational discipline. Between the state of such a freedom from temporal concerns and their bitter criticisms, overt and covert, and that of his corporal transubstantiation, which is the pass-port to get out of the cycle of births, his chastened and purified consciousness, as the result and reflection of his arduous psychic culture, deepens and expands in luminosity, no higher than the intermittent "polar" (savikalpa) or the remittent "non-polar" (nir-vikalpa) experience, as the continuous, sahaja "spiritual" or transcendental vision cannot be in sight for the transmigrator till he be qualified by the transubtantiation of his corporature into a deathless form. The modus of the transmutation of the corruptible body into an incorruptible one, is in its essence, preternatural and mystic, though it has initially to do with an ultra organic sublimation of the previously cleaned somatic constituents, pari passu with a supra-physiological vivification of the transformed metabolic processes, so as to render the body and life free from their dependence on the physical world for their upkeep. The transmutation, when complete, does not outwardly interfere with the relative disposition of the bodily parts ; only their vitality is manifestly maintained on a ceaseless supply of unseen extra-physical nurture, with the result that the body as a whole suffers an ethereal change in composition, though it seemingly wears intact its usual complexion, features and form, and presents no deviation from its usual course, and that the unseen source of its nourishment is shifted by degrees to subtler and subtler planes of nature in direct touch with it, within and without. Though seemingly opaque, the transubstantial body neither casts a shadow, nor leaves a foot-print. The effect of the transmutation of the body into the mantra-tanu (body consisting of the sacred formula) is, in fact, very far-reaching, for it empties the refined body, made up of impure maya, of the remnants of its ponderous, corruptible, life-long material, and charges it instead with imponderable, incorruptible, deathless, ethereal substance, and thus makes of it, a fit place of the pure spirit, which dwells in man, through all the period of transmigrational catharsis or purification, and transubstantiative transformation of the body,

rising from glory to glory, in increase of consciousness, in depth of holiness, and in richness of grace.

The final aim of the Natha Siddhas, as contrasted with the Yogins in Mantra-yoga, Laya-yoga, and Raja-yoga, is jivan-mukti, or liberation while living, and this state of liberation is what is meant by immortality. The question of escaping death may be taken to be the most salient feature of Hathayoga as contrasted to the other forms of Yoga, just referred to. These three latter schools are idealistic in their philosophical outlook and therefore, lay the greatest emphasis on the final arrest of the mind, and the attainment of liberation thereby (liberation from the whirl of coming and going) the emphasis of Hatha-yoga seems to be primarily on the physical or physiological practices, which remove disease, decay and death. In the description of the benefits attainable through the practices of yoga, statements are frequently met with, that through such and such yogic practices, the yogin gets rid of all diseases, his old body becomes rejuvenated, his body becomes changeless like a mountain, he becomes a victor over Kala, and a deceiver of Kala. Patanjali gives Hatha-yoga a subsidiary place ; it is resorted to only for gaining control over the physical and the physiological systems. But this control necessarily affects psychological states and conditions, and a perfect control over the psychological states, leads to final liberation.

It is quite possible that Bharata was influenced by both these streams of yoga. Bharata's Rasa analysis being a psycho-physiological correlation, in the strictly psychological portion, he was indebted to Patanjala Yoga-sutra, while in the physiological analysis, his outlook had been coloured by Indian medical science, as also by such practices as Hatha-yoga and rasayana. It is useful to remember the importance of both of them, to find out precisely the range of Bharata's indebtedness to his predecessors.

Coming to the question of practical Sadhana (with which this section is more immediately concerned), it is found that the Natha Siddhas called their sadhana Kaya-sadhana (culture of the body) with a view to attaining Kaya-siddhi (perfection of the body). The process has frequently been styled in the vernaculars as the Ulta-sadhana, or the regressive process, and the epithet is doubly significant. The yoga practice of the Natha Siddhas is Ulta or regres-

sive, firstly, in the sense that it involves yogic processes, which give a regressive or upward motion to the whole biological as well as psychological system, which in their ordinary nature, possesses a downward tendency, and secondly, in the sense that such yogic practices lead the Siddha to his original ultimate nature as the immortal Being in his perfect or divine body, back from the ordinary creative process of becoming. These two aspects of reality, underlying the universal process as a whole, Siva as the noumenal aspect or pure consciousness and perfect rest and the Sakti as the phenomenal aspect of world-activity, the aspect of change and evolution, have already been noticed in the discussion of the Pratyabhijna concept of Consciousness, in connection with visuddha-sattva in Ch. V. The aim of the Yogin is to stop this ordinary downward course of Sakti, downward in the sense of a phenomenal manifestation, and to give her, through physical and psychological, or rather physico-psychical efforts, an upward motion so that by a regressive process, she may once more proceed backward to be united with Siva, and be absorbed in the nature of Siva, who is the Motionless Immortal Being. According to Tantric and Hatha-yogic belief, the region of the body below the navel is the region of Sakti, while the region above the navel is the region of Siva. The former is called the domain of Pravritti, or activity and change, while the latter is the domain of Nivritti or rest. It is generally believed that Sakti, or the principle of change, resides coiled as a serpent in the nature of the world-force in the lowest nervous plexus, situated just on the lowest extremity of the spinal chord, while Siva, the principle of rest, is situated in the Sahasrasara or the lotus of thousand petals in the head. The Sahasrasara and the Muladhara (or the highest and the lowest plexuses) are the two poles, within which evolves the whole creative process. Yoga consists in the raising of the Sakti from the lowest region of change and activity to the highest region of rest, so as to be united with and absorbed in Siva. This union of Siva and Sakti symbolises in the wider sense the stoppage of the ordinary process of becoming or bhava, and the retrogression of the whole world-process for the attainment of the changeless state of the Immortal Being. By a perfect control over the physical, biological, and psychological processes, and by setting a regressive motion in them

through slow and gradual processes of yoga ;—this is what is meant by ulta sadhana. The attainment of the changeless state of Rasa from the turbidity of bhavas, or ordinary processes of becoming, is also in a sense, ulta-sadhana.

To understand fully the secrets of kaya-sadhana, it is necessary to understand the theory of the sun and moon as postulated in the Yoga. The sun and the moon are very frequently to be met with in the Tantric and Yogic texts, and it is held that Yoga consists in the unification of the sun and the moon. The sun and the moon refer generally to the two important nerves in the right and the left, and their union generally refers to the union of the two currents of the vital wind, prana and apana, or inhalation and exhalation. But the sun and the moon have got a deeper meaning still. The word Hathayoga really signifies the union of the "ha", i.e. the sun and the "tha" i.e. the moon. In the Siddha-siddhanta paddhati, ascribed to Goraksanatha, it is found that the physical body emerges from the collocation of five factors, viz. Karma (activity), Kama (desire), Candra (the moon), Surya (the sun) and Agni (fire) (Hatha-yoga-pradipika, I.62). Of these, the first two are the conditions of the visible body (pinda), while the other three are the primary elements of which the body is made. Of these three again, the sun and fire are generally held to be same. Then the primary elements out of which the visible is made are reduced to two, viz. the sun and moon. The moon represents the elements of Rasa or soma. Rasa as soma is the food (upabhogya), while fire as the consumer is the eater (bhokta), and through the well-proportioned combination of the consumer and the consumed, the whole creation is sustained. The sun and the moon as Agni and Soma respectively are manifested in the physical world as the seed of the father and the ovum of the mother, through the combination of which proceeds the visible body (Quoted in the Commentary of Dravyesa Jha on Hatha-yoga-pradipika). Thus Agni and Soma are the two primordial elements of the whole creation. It will be remembered how Susruta also speaks of Agni and Soma as permeating the universe.

In the yogic texts in general, the moon and the sun represent the two elements underlying physical existence, —viz. the element of creation and preservation, and the element of change and destruction. The moon as the principle of non-change and immortality resides in the region

of Siva, and the sun as the principle of change and destruction resides in the region of Sakti. The moon in addition to the one digit (kala), which is the digit of the nectar, and which it possesses by virtue of its own nature, possesses sixteen other kalas, which are explained here as the sixteen modes in which the moon functions (Siddha-siddhanta-paddhati, I.63). This theory of the sun and the moon with its cosmological significance is found explained in the second Brahmana of the Vrhaj-jabalopanisat. The moon and the sun are thus associated with Siva and Sakti. The moon is the depository of Amrita or ambroisa, which gives immortality, while the sun is the fire of destruction, kalagni (Goraksa-Vijaya. p. 134 ; Goraksa-paddhati 2nd Sataka, verses 32-33, Bombay edition). The moon is situated just below the Sahasrasara, or the lotus of thousand petals in the cerebrum region,—it is facing downdards, and the sun is situated in the region of the navel or in the lowest plexus (Muladhara) facing upwards (Goraksa-paddhati. p. 35, verses 71-73). It is held that bindu, which is the quintessence of the body is of two kinds, viz., the yellowing white bindu (padma bindu), and the red bindu (lohita bindu),—the former is of the nature of semen (sukra) while the latter is of the nature of ovum (maha rajas). The bindu (i.e. the white bindu or semen) is contained in the sun in the navel ; this bindu is Siva and that in the moon, and the rajas is Sakti, which is the sun (Goraksha-paddhati. p. 35, verses 71-73). Thus it seems that the conception of the moon and the sun has been associated with that of Siva and Sakti, and metaphysically, the moon and the sun represent the nature of Siva and Sakti, respectively. The sun is kalāgni or the fire of destruction, and it is also called Rudra (i.e. the Terrible one) as opposed to Siva (the All-good one). In the Kaula-jnana-nirnaya, this Kalāgni as Rudra is associated with Sakti, and is said to be seated in the lower region (Mulādhara within the mouth of the Vādava.) It is held that there are seven lower regions called pātala, and seven upper regions called heaven. Creation lasts as long as the Kalāgni remains in the lower region, in its proper place ; but when it burns upwards, dissolution starts. In the Buddhist Tantras and the Buddhist Sahajiya songs these principles of the sun and the moon have been conceived as the fire-force in the Nirmana-kaya (i.e. the plexus of "the body of transformation") and as the Bodhi-citta in

the Usnisa-kamala respectively. The fire-force in the Nirmana-kaya (i.e. the plexus of "the body of transformation") and as the Bodhi-citta in the Usnisa-kamala respectively. The fire-force in the Nirmana-kaya (situated, according to the Buddhists, in the navel region), is described as the goddess, Candali.

The sadhana of the Hatha-yogins consists, on the whole, in the act of combining the sun and the moon after getting complete mastery over them. In describing the Yogic powers of Hadi-siddha, Mayanamati frequently refers to the fact that Hadi siddha has made the sun and the moon his earrings (Gopicandrer Gān. C. Univ. Part I. p. 61). Though this statement is found only in Bengali literature to describe the mythical power of Hadi-siddha, with whom every-thing impossible becomes possible, there is deeper yogic significance behind it. The principles of the sun and the moon have been referred to in the Goraksa-vijaya under various imageries.

This act of combining the sun with the moon, or the perfect control over them, then implies many things in practical yoga. It implies firstly, the regressive process of turning the cosmic manifestation back to the original form of rest, and this is effected by the Yogins by rousing Sakti, and uniting her with Siva in the Sahasrasara. The combination of the sun and the moon implies secondly the yogic practice in which the male and the female unite, and the combined substance of the seed and the ovum is sucked within by the yogin or the yogini, as the case may be, through some secret yogic processes, vajroli-mudra. Again, the practice of purifying and controlling the nerves like Ida and Pingala, by controlling prana and apana through processes of Pranayama, is what is meant by the combination of the sun and the moon. The three important nerves, Ida, Pingala and Susumna in the left, right and the middle are frequently described in the Yogic texts as of the nature of the moon, the sun and the fire, (Soma or Candra, Surya and Agni), respectively. In the Natha cult, however the commingling of the sun and the moon has the deeper significance of transforming the material body of change to an immutable body of perfection. It can be effected by a perfect control over the destructive force of the sun, and then rejuvenating the whole body with the nectar oozing from the moon. The sun represents the principle of destruction,

and the moon that of creation. The yogin tries to avoid both the extremes, and have recourse to a principle of eternal conservation. This can only be effected by the perfect commingling of the principle of destruction and creation. This is what is meant by the real commingling of the sun and the moon.

The Natha-Yogins looked at the sun and the moon from this standpoint. It is held in practical yoga that the quintessence of the visible body is distilled in the form of Soma or nectar (amrita) and is reposited in the moon in the Sahasrasāra. There is a curved duct from the moon below the Sahasrasāra upto the hollow in the palatal region. This is known in the Yoga philosophy as the Samkhini. This is the banka nala (i.e. the curved duct) frequently mentioned in the vernacular literature through which the maha-rasa (i.e. soma-rasa) passed (Goraksa-vijaya, p. 147). This curved duct Samkhini is described in the Goraksa-vijaya as the serpent with mouths at both ends (Goraksa-vijaya p. 141, 143, 144). The mouth of this Samkhini, through which the Soma or Amrita pours down from the moon is called the Dasama-dvara or the tenth door of the body as distinguished from the other nine ordinary doors (Amaraugha-sasana. Kashmir Series, Texts and Studies. p. 11). This tenth door is the most important in the yoga, and is frequently referred to in old and mediaeval Bengali literature. Through this tenth door, nectar trickles down from the moon. Now, it is held that in the ordinary course, the nectar trickling down the moon through this tenth door, falls in the fire of the sun, and is eaten up or dried up by the sun. The quintessence of the body in the form of Soma or Amrita, being thus dried up, the body falls a victim to the fire of destruction (kalāgni)—this is how in the natural course of things, death becomes the inevitable end of life. This ordinary course of the flow of nectar must be checked, and this is the only way of deceiving kāla (time), and becoming immortal. The tenth door must be shut up or well-guarded—and this has been figuratively hinted in the vernacular literature, by the phrase, "locking up the tenth door", or "placing sentinels" there. If this door remains open, the Maha-rasa, which is the best wealth of man, will be stolen away by the Sun or death (Goraksa-paddhati, verse 15). On the other hand, if the Maha-rasa can be saved

from the sun, and if the yogin can himself drink this nectar, the yogin will undoubtedly become immortal.

But the Natha siddhas differed from the Buddhist Sahajiyas in their approach to the question of the nature of ultimate bliss and immortality. The final goal of the Buddhist-Sahajiyas, is the attainment of Maha-sukha. The Natha-siddhas believed in the reality of birth and death, and tried to escape from the whirl of coming and going by transubstantiating the material body of change to subtle ethereal body, and that again finally to a perfectly divine body ; but the Buddhist Sahajiyas inherited from the earlier schools of Buddhism the spirit of extreme idealism, and tried to avoid the whirl of birth and death by realising the void nature of the self and of all the Dharmas, and they further contended that the void nature of the self and the not-self can be realised only through the realisation of the Maha-sukha. The emphasis of the Nathas is on the yogic process of transubstantiating this corporal body of death and decay,—and the emphasis of the Buddhist Sahajiyas is on the sexo-yogic practice, which transforms the ordinary sex-pleasure to a higher and deeper emotion of bliss. Of course, the Kaya-sadhana of the Nathists is also there in the practices of the Buddhists.

It should be noted that the Maha-sukha of the Buddhist Sahajiyas was not a purely physiological sensation ; there was also a psychological element involved in it. This psychological aspect in the Sadhana (associated with the sex emotion and sex-pleasure) is conspicuous by its absence the Natha school. The Vaisnava Sahajiya cult, as pointed out by Dr. S. B. Das Gupta (vide Obscure Religious Cults, Calcutta University) was based primarily on the divinisation of the sex-emotion by both physiological and psychological discipline. The Maha-sukha as the Sahaja nature of the self and the not-self, was transformed into the emotion of supreme love in the Vaisnava school. Neither Maha-sukha nor supreme love of the purest and the most intense nature is attainable without the help of the chosen woman, and it is for this reason, that the Buddhists always spoke of her as the incarnation of Prajna, and the Vaisnavas of Maha-bhava (i.e. the supreme emotion of love as personified by Radha)—and this attitude of the Sahajiyas, both Buddhist and Vaisnava, will present a sharp contrast to that of the Natha siddhas in general.

In ideology as well as in methodology, the yoga system of the Natha siddhas is strikingly similar to that of the Rasayana school.*[1] The Sadhana of the Natha Siddhas is essentially a sadhana of transubstantiation and transfiguration. It has been said in the Yoga-vija that the perfect body of the yogin is subtler than the subtlest, yet grosser than the grossest ; the yogin can transform his body according to his will—and his form is above all disease and death. He plays in the three worlds sportively wherever he likes, and can assume any and every form through his incomprehensible power (verses 51-52). The same belief is also to be found in the Rasayana school (Rasa-hrdaya-tantra, 19. 63-64). The Rasayana school is fundamentally based on the ideal of Jivanmukti and the method advocated is that of transubstantiation with the help of Rasa,, or chemical elements, generally mercury, and thus making his body immutable. This Rasayana though primarily a school of chemical science, was associated with theological speculations and renowned men like Nagarjuna (the alchemist), Vyadi and Vasistha with many others are recognised teachers in this school of speculations. It is believed that many are the gods, demons, sages and men who have attained the immutable divine body with the help of Rasa and have thus become jivan-mukta (Sarva-darsana-samgraha. Govt. Oriental Hindu Series, Vol. 1, p. 204). The theological aim of the school can be postulated from the first chapter of the Rasarnava, where Bhairaba, or the Lord Siva explains the principles of Rasayana to the goddess, and these principles he says, are the best and the surest way to attaining perfection. The question of the goddess is, how to attain Jivan-mukti. The Lord replies that the secret of Jivan-mukti is rarely known even to the gods. The Natha-siddhas did not care for liberation after death, inasmuch as no positive proof of such liberation is available at all. On the other hand, the state of jivan-mukti by making the body immutable is a positive outlook in life. To be something knowable, liberation must have a "knower" ; the demise of the knower excludes the possibility of the knowable. The Rasa-siddhas thought that mukti to be worth the name, the pinda

[1] It might be of interest to note that Rasayana is one of the eight angas of the Ayurveda.

(the body)*[1] must be preserved and perfected, and liberation is thus attainable only through the perfection and preservation of the body by the application of Rasa (which, according to the school of Rasayana, is mercury), also by the control of the vital wind. The Rasa or Pārada is believed to be vested with the mysterious capacity of transforming a base metal into gold, and thus by constant rejuvenation and reinvigoration through a process of transubstantiation, the Rasa can make every creature immortal. It has been said that Rasa is called Pārada, because it leads one to the other shore of the world. It is the quintessence of Lord Siva ; the Rasa is again said to be the seed of Hara (i.e. Siva) and Abhra (mica) is the ovum of Gauri. The substance that is produced through the combination of these two elements, makes creatures immortal (Quoted in Sarva-darsana-samgraha. p. 203). This state of immortality attainable through application of Rasa has frequently been spoken of also in the standard works on Indian medical sciences, as the state of jivan-mukti, which has been looked upon as the only state of real perfection.

It has already been noticed how the Sarva-darsana-samgraha (Govt. Oriental Hindu Series. Vol. 1, p. 204) refers to mercury as the seed of Hara, and abhra or mica as the ovum of Parvati. The Ananda-kanda (Madras Govt. Oriental Series. Ullasa 7, p. 131), refers to mica as the ovum of Parvati. The Natha-siddhas, among whom Matsyendra and Goraksa are perhaps the best known, date from before the

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1 The Ananda-kanda (Tanjore Saraswathi Mahal Series No. 15) also discusses the importance of attaining perfect bodily balance for the sadhaka, aspiring after jivan-mukti. The Ananda-kanda writes in Amrita-karana-visranti, Ullasa. 20. 30-32,

शिवत्वं खेचयत्वं च सर्वसिद्धिप्रदं शुभम् ।
देहं विना न किंचित्स्याद्देहोऽयं सर्वसाधनम् ॥
तस्माद्देहं प्रयत्नेन रक्षयेत्सर्वतस्सदा ।
देहपाते धर्मनाशो धर्मनाशे क्रियाच्युतिः ।
क्रियाच्युतौ कुतो योगो योगभ्रंशे न चिद् भवेत् ।
चिदभावे कुतो मोक्षो मोक्ष भ्रष्ट न किंचिन ॥ (313)

Govinda in Rasa-hrdaya I also discusses how it is possible to attain pinda-sthairya through rasayana. The followers of Natha cult, like Goraksanath, the Siddhas like Manthana and Bhairaba, and Buddhist chemists, like Nagarjuna, all aspired after attaining a body, without death and decay through rasayana.

second century of the Christian era (Cultural Heritage of India, Vol. II. p. 313). They are nine in number, named rather differently in different parts of India. In their aim to render by varied physio-chemical processes, the human body deathless, and perpetually alive to the light and shade of the sense world, and capable of wielding the eight standard supernatural power (siddhis) of a perfectly thaumaturge, the Natha Siddhas of the Doab, an order of spagyrists, who achieve the same result by "reverberating" "cleansing" and "perfecting" the body with the help of a special elixir vitae, prepared out of the blended ens of mica and ens of mercury. The Hadi-siddha who made the sun and the moon her earrings, and united all oppositions in a harmonious blending, paved the way for the Rasa-siddhas to unite together the seed of Hara and the ovum of Gauri for the creation of a body, which is deathless, changeless, imponderable and incorruptible. This corresponds to Rasa in aesthetic enjoyment, which also shows similar characters, so much so that Rasa-enjoyment has been called very similar to that of Brahma-swada.

There is much relevance of the discussion of what was the concept of the nature of bliss, and the technique of arriving at it among the Siddhas, in an analysis of Bharata's Rasa-sutra ; it is particularly so, because Bharata refers among his teachers, to Agastya, the acknowledged exponent of Rasayana-tantra (vide Ch. VI). It should be noted further that in all these systems of philosophy, the ideal samatā or balance, which is the essence of Rasa-realisation (vide Ch. IX) is to be arrived at through a union of opposites. It is so in the Samkhya-Patanjala, which seems to have dominated Bharata's outlook more than anything else (vide Ch. VI). It is in the concept of Yuganaddha in the harmonious blending of prajna with upaya. It is in the balance struck between prana and apana. In Rasayana, it assumed the form of the mixture of mica with mercury, or the ovum being impregnated with semen. It is the very basis of the Patanjala speculations in Caraka-samhita.

IV

The Pratyabhijna philosophy similarly holds that the phenomenon of knowledge is the result of the union of

opposite forces at work. The defects in the theories of knowledge in the rival systems, are that the Samkhya and the Anumeyarthavadins leave a gulf between the subject and the object by holding them to be mutually exclusive and perfectly independent. The Trika holds that the phenomenon of knowledge owes its being solely to the will power of the Universal Consciousness, which at the time of each cognition, manifests externally anew the subject, the object and the means of cognition very much like a yogin who brings immediately into existence the innumerable objects, which he desires, by sheer force of will, without the assistance of any external thing whatsoever. In fact, if, in order to satisfactorily account for the phenomena of knowledge, the objects are to be admitted to exist, as they must be, if the facts of experience are not altogether to be ignored, they have necessarily to be admitted to be the creation of the Universal Subject. The object is not self-luminous (svatma vasenaiva na tavad-vyavatisthate). For had it been so, like self it would have always been equally manifest to all, and would not have stood in the relation of knowability only to some percipients at a particular time. It has, therefore, to be admitted that manifestedness of the object depends upon some entity, which is not only perfectly independent, but also of fundamentally opposite nature from the object, in as much as it is self-shining*[1]

The phenomenon of knowledge, according to the pratyabhijna analysis, is very much like the rise of two waves, one subjective and the other objective, in the sea of Universal Consciousness. The former has nairmatya, the capacity to receive reflection, so that when it rises facing the latter and receives the reflection of the same, it leads to the phenomena of knowledge. This phenomenon is of various kinds. The objective wave is a collocation of abhasas, and therefore, only those constituents of it are reflected on a particular subjective wave, which are in relation of knowability to the latter. This explains how everything being of the nature of intelligence, there should be different kinds of knowledge at different moments, it being only certain aspects of the objective wave as are prominent at certain moments.

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[1] For a detailed discussion of the Pratyabhijna position, Dr. K. C. Pandey's "Abhinavagupta : A historical and philosophical study (Chowkhamba Sanskrit Studies) may be profitably studied.

Abhinava, therefore, holds that the all-inclusiveness of the Universal Consciousness consists in its being not simply a substratum of things of diverse kinds and of opposite nature, but in its being the essence of all that has existentiality (sattva) exactly as the earth is of all that is earthy. He asserts that just as earthiness of a jar depends upon its being essentially earthy, i.e. being made up of earth, and that just as jar in order that it may have its being on earth must essentially be earth, so all that is indicated by the word "all" in "All-Inclusive Universal Consciousness" inorder that it may have its being in the Universal Consciousness should essentially be itself consciousness. This is what Prof. Radhakrishnan seems to imply when he writes in his "Indian Philosophy", "If truth means agreement of ideas with reality, and if reality is defined as that which is external to thought, what is not thought or made up of thought, then truth seeking is a wild goose chase". It will be seen that the object is required to be within the thought or consciousness to make the comparison possible. In this he seems to echo Abhinavagupta's views on the question. Abhinava holds that before the commencement of the above described process, that is at the time of the rise of desire for perception, the cognising self becomes pervasive as far as the object or objects of perception, and that the objects also appear in their essential nature of being made up of consciousness, and become one with the self much in the same manner as the reflection does with the object that has the capacity to receive it. Thus a phenomenon of knowledge may be said to be a union of the subjective and the objective waves of consciousness in the Sea of All-inclusive Universal Consciousness. This supersensuous knowledge is technically called "anubhava" which implies the subject's becoming what the object is.

It should be noted that the Samkhya theory of perception requires that there must be a meeting place of the self and the not-self, and that this meeting takes place in the buddhi. Thus a person is said to be knowing when the light of the self within, falling on the jada Buddhi, comes in contact with the reflection of an external object, falling on the same. Knowledge (jnana), therefore, according to the Samkhya, is nothing else than a form, which, like a mirror, Buddhi assumes, because of its being a meeting place of

both, the light of the self-luminous self within and the reflection of external lighted object.

It has been noticed in Ch. IV. how Bharata by repeatedly emphasizing the character of the ideal audience, as sumanassa preksaka, was referring to both the subjective and objective aspects of art experience. It has been noticed further that Bharata was attempting to establish the Samanadhikarana between subject and object, at the level of buddhi, as in Patanjala-Caraka. Abhinavagupta's vijnanavada made him substitute vijnana for buddhi, so that subject and object in Abhinavagupta, are unified in the vijnana. This act of substitution changed the whole tenor of Indian Rasa speculations, so much so that a speculation which had been originally dualistic, was gradually transformed into the monism of the Pratyabhijna branch of Saivism.

V

It has been noticed in Ch. IX how the concept of Sama has dominated Patanjala speculations. It has been further noticed how Caraka in Sarirasthanam. 2.43-45, praises highly the ideal of sama. Caraka writes, data sama satyapara ksamavan aptopasevee ca bhavatyaroga (Sarira. 2.45). It should be noted that Caraka in Sutra 93, writes, vikaro dhatu vaisamyam samyam prakriti ruchyate. The question is if this be the aim of the physician (Sutra, 1.25), what should be the method and processes, employed by the physician to arrive at such an end. Caraka repeatedly says that Sama is at the core of all happiness and bliss (Sutra, 1.27). The concept of Sama has been elaborately didscussed in Ch. IX. The immediate question in this section is how to arrive at this Ideal Sama, when the balance has already been disturbed. To live on the plane of bhava is to be unbalanced and swayed either this way or that. The physician is to arrive at the ideal balance by appropriate remedies.

In discussing what should be the nature of remedies, Caraka in Sutra-sthanam. 1.29, discusses first of all what are the factors which throw the body and the mind out of balance, and contribute to the growth of diseases. Caraka says that vayu, pitta and kapha are the three dosas of the

body, just as rajas and tamas are the dosas of the mind. He writes,

vayu pittam kaphascokta sariro dosa-samgraha
manasa punar-uddista rajasca tama eva ca. (Sutra. 1.29)[314]

The health of the body means that these three dosas have reached a perfect balance between them. The health of the mind similarly means that rajas and tamas with the requisite amount of sattva are in perfect equipoise. The body is diseased the moment any of these three dosas gets the upper hand ; so the mind is deranged and forced to live on the plane of bhava, when either rajas or tamas is dominant. When there is the derangement of either body or mind, then it is a life lived on the plane of bhava. The attainment of the Ideal Samata leads to the plane of rasa.

Speaking of the remedies of the deranged mind, Caraka writes that this can be achieved by jnana-vijnana-dhairya-smriti-samadhi (Sutra. I.29). It need not be pointed out how all these are typically Patanjala concepts. It has already been noticed in Ch. VI how Bharata himself repeatedly refers to smriti, dhriti and samadhi first among the Natya-devas (Natya-sastra, Ch. I), and then among the vyabhicharibhavas (vide Ch. VIII) and then speaks of samadhi as characterising the essence of Rasa itself. (vide Ch. VI and Ch. IX). Coming to the nature of remedies of the body, Caraka writes,

ruksma seeto laghu sooksmascalo atha visada khara
vipareeta gunair dravyair maruta sampra samyati
sa sneham usnam teeksnamca dravyam amlam saram katu
vipareetagunair pittam dravyai rasa prasamyati
guroo sita mridu snigdha madhura sthira picchila
slesmana prathamam yanti vipareetagunair guna
vipareeta gunair desa matra kalopa paditai
bhesajair vinivarttante vikara sadhya sammata
sadhanam natva-sadhyanam vyadheenam upadisyate [315]
(Sutra I. 30-1).

It has already been noticed in Ch. IV how everything in this world, is penetrated by the three gunas, Sattva, Rajas and Tamas. The Samkhya holds that all actions and activities are the result of the diverse combinations of these gunas. But the Vedas hold that the opposite qualities instead of being three, are only two in number. The Vedas call these two gunas agni and soma. The agni or the sun is the wither

ing force ; the soma or the moon is the preserving force, and the balance is maintained between these two. It has already been seen how in the Natha cult, the perfect balance is to be reached between the withering force of the sun, and the preserving force of the moon.

Caraka repeatedly says that the balance or samatā (vide Ch. IX) is the result of an ideally blended mixture of two things with opposite qualities. Whenever there is any unbalance among the constituents, there is disease or derangement. To be at one with oneself is health (Sutra, 9.3). In Sutra-sthanam 7, 23, Caraka writes once again,

> vipareeta-gunastesam svastha-vritter-bidhir-hita
> sama-sarva rasam satmyam sama-dhatoo prasasyate. [316]

The technique or method of arriving at this ideal balance, is through the administration of things of opposite qualities. In Sutra-sthanam 10.3, Caraka again speaks of this technique of how to cure a disease. If it be a sita-jvara, the remedy is the application of heat ; if it be an usna-jvara, the disease is to be cured through the application of cold. He writes, krisam durbalamapyayayama sthoolam medasvenam apatarpayama. sitosnabhibhutam - upacarama, sitabhutam usnena. Nyoonan dhatum poorayama vyatiriktan hrasayama. Vyadheen moola-viparyayanopacaranta samyak prakritan sthapayama. [317] If the patient be emaciated and weak, he should be made to put on flesh and be strengthened. If he be corpulent, he should be emaciated. If the dhatus had already run down, these should be replenished. If again, there be unnecessary accretion of dhatu, these should be removed. Everywhere the derangement is to be treated by appropriate remedies, which are always opposed in nature to the causes which give rise to the diseases. It has already been noticed in Bharata's analysis of the vyabhicharibhava, jvara (Ch. VIII, Sec. III), how the Muni is aware that the remedies of daha-jvara are lying in a cool place, and anointations with cold things, and the remedies of sita-jvara are applications of things, which are by nature, hot.

The remedies appropriate to a particular disease, are opposite in nature to what gave rise to the disease in question. This principle has universal application, both in the treatment of the diseases of the body, as also of the mind. If on the other hand, the remedies be of a similar nature to the disease to be cured, than far from quelling the disease,

there is aggravation instead. Caraka is very emphatic on this question. In Sutrasthanam, I.18, Caraka writes,

> Sarvada sarvabhavanam samanyam vriddhi karanam
> hrasa hetur visesaccha pravritti rubhayasya tu
> samanyamekatva-karam visesastu prithaktva krit
> tulyarthata hi samanyam visesastu viparyya. (318)

Caraka's standpoint that balance is always to be achieved through the union of opposites, is taken over from the Samkhya system.

It might be of interest to note that everywhere in early philosophic and religious speculations, the balance is to be arrived at through the union of opposites. It runs throughout the speculations of the early Greek philosophers. The opposites which Anaximander found in actuality were the traditional ones ; warm and cold, moist and dry. He did not ascribe the origin of things to any alteration in matter, but said that the oppositions in the substratum, which was a boundless body, were separated out. He put it as follows : "And into that from which things take their rise, they pass away once more, as is meet ; for they make reparation and satisfaction to one another for their injustice, according to the ordering of time". In the winter, cold commits an injustice to heat, etc. The "Boundless" of Anaximander, from which everything else separated out, seems to be an approximation to the concept of prakriti in Indian analysis.

It has been noticed by this writer how throughout the speculations of Anaximander, Heraclitus and Empedocles, and later among the Greek medical philosophers and practitioners, as also in Plato and Aristotle, the balance is always without a single exception, to be achieved through the union and harmonious blending of things of opposite qualities. It has also been noticed in Ch. IX how the concept of balance or samatā dominated Greek thought as it had also dominated Indian philosophic and aesthetic speculations. So great and over-riding was the demand for this concept of oneness, that Heraclitus held that things which are distinct from one another, or qualities that are each other's opposites, have no permanent existence. They are but transitory stages in a perpetual flux. No static description of the universe is true. "Being" is but "becoming". The cosmos is but the dynamics of existence.

The opposites which Anaximander saw "separating out" from the "Boundless" are for Heraclitus, united by a tension, which causes each of them ultimately to change into its opposite, Men do not know how what is at variance agrees with itself. It is an attunement, "harmonic of opposite tensions, like that of the bow and lyre" (Early Greek philosophy—John Burnet. 1930 Fragment 45).

But if the universe changes continually according to the tension between opposites, it is senseless to ask for its original in the manner of myth. There is no beginning and no end, there is only existence. This corresponds to the Patanjala analysis of jati (Yoga-sutra 2.13). Heraclitus says magnificently, "This world or Kosmos, which is the same for all, no one of the gods or men has made ; but it was ever, is now, and ever shall be an everlasting fire, with measures of it kindling, and measures going out" (Burnet. Fragment 20). Fire is the symbol for a universe in flux between tensional opposites. As Burnet says : "The quantity of fire in a flame burning steadily, appears to remain the same, the flame seems to be what we call a 'thing' ".

Central in Heraclitus' thought is his doctrine of the unity of opposites. Here the relations between the different sides of his philosophy become particularly plain. On the one hand, cosmological examples are employed to illustrate this basic truth, and show how the principle of opposites operates. "War is the father of all, the king of all. Some he makes gods, others men. Some he makes slaves, others free" (Diels B. 53). The hostile clash of opposing forces—one of the major experiences of human life—is here found to be the universal principle by which all the realms of being are ruled. When Heraclitus declares that even the division of the world into gods and men, slaves and free, which according to Greek ideas, is the foundation of all order, is based upon war, he aims at nothing less than revolutionising our normal habits of thinking. He suggests elsewhere that man can enter the sphere of the divine by the heroisation of those who have fallen in war (vide Ch. I). This belief which is common among the Greeks becomes specially significant in Heraclitus, because he thinks of man and gods as opposites. The fragment on war also shows us how the struggle of opposites has been generalised, until it becomes the supreme principle of the world. In proclaiming this Heraclitus' style of predication becomes almost

hymn-like. When he describes war as "father of all and king of all", he enthrones it, as "the very lord of the universe". This makes all the clearer what is understood by "war" in the higher, symbolic sense ; it is the constant interchange and struggle of opposites in the world, including even war and peace. In all these pairs, there is a single some thing, which underlies them, though it appears each time in a different guise, and so received different names among men (vide Ch. IX). This one thing which keeps itself in struggle and in change, is what Heraclitus calls God. This God is to be found no less in night than in day, in winter than in summer, in war than in peace, in hunger than in surfeit. He is not to be thought of as merely the positive member of some pair of opposites, with positive and negative values respectively, nor even as the common denominator of all positive members of all pairs of opposites. "There is always one and the same herein : Living and dead, the awake and the sleeping, young and old. For these, by their changes are those ; and those changing back again, these" (Diels B. 88). This figure of reciprocal transformation is a device for showing how unity (vide Ch. IX) manifests itself in opposites (vide Ch. X), which since they follow each other in immediate temporal succession, seem distinct states to man. Heraclitus is tireless in finding out new concrete images for expressing the unity of opposites.

Creation according to Empedocles, is the creation of whole forms, much in the way as the Yuganaddha or Prajnopaya are the creation of a totality, comprehending both men and women. In the second book, Empedocles describes the opposite process, the creation of whole forms from the earth, striving to reach its like (under the impulse of Hate). The whole forms, the Platonic One, had not yet any separate limbs or separate sex ; they become men and women as the process of separating out (under Hate) continued (Diels. B. 62). Empedocles appears to have suggested that sexual desire was a yearning of the opposite and separated bodies to become one again as before, and as recollection (Anamnesis) prompted ; this foreshadows the theory attributed by Plato to Aristophanes in the Symposium (B. 64). Aetius, outlining four stages of creation (A. 71) appears to be describing the whole cyclic process, not the creation in this world alone, though he himself does not seem to be aware of this. He says that plants and animals

as originally created were made up of incongruous parts ; the second created forms had their limbs "grown together" ; the third were "Whole forms" ; and the fourth were no longer made out of homogenous elements, but were reproduced from one another in various ways.

Throughout Greek philosophic speculations, there was the recognition of a unique body, whose manifestation was this visible world. Anaximander seems to have thought it unnecessary to fix upon 'air', 'water' or 'fire' as the original and primary form of body. He preferred to represent that simply as boundless something, apeiron, from which all things arise, and to which they all return again. It is certain that he has been struck by a fact which dominated all subsequent physical theory among the Greeks, namely that the world presents man with a series of opposites, of which the most primary are hot and cold, wet and dry. If things are looked at from this point of view, it is more natural to speak of the opposites as being "separated out" from a mass, which is as yet undifferentiated than to make any of the opposites the primary substance. Thales, Anaximander seems to have argued, made the wet too important at the expense of the dry.

Burnet in Ch. I Sec. 10 (Greek Philosophy. Oxford) says that the Milesians asked for the phusis or nature of all things. Thales said that it was water. It is not far wrong because he seemed to think that the intermediate stage between the solid and the gaseous, is the liquid state ; and it can therefore easily pass into either. Anaximander preferred to leave his Boundless as something distinct from any special form of body, so that the opposites might proceed from it. Anaximenes saw that, after all, the primary substance must have some character of its own and identified it with "air", that is with the intermediate stage between water and fire. In a word, the Milesians had drawn the outlines of the theory of matter in the physicist's sense of the word.

Creation, being creation of whole forms, means the uniting together of the two terms of an opposition. This concept of creation has dominated the thought of the ancient world, Assyrian, Egyptian, Indian and Greek. To be disunited is to lead a diseased existence, an existence on the plane of bhava (vide Ch. II). To be united is to be at one with Oneself (vide Ch. IX). In Indian analysis, man lives on the plane of bhava or existence (vide Chs. II, VI) when he has not found

his true and essential self. To reach the stage of Rasa, man must be able to harmonise all the discordant elements, which throw him off his balance. He must unite together prajna with upaya. He must find the balance between prana and apana, udana and samana. He must harmonise the sun and the moon, and indeed everything which forces him to live on the plane of bhava. It is only when he has succeeded in uniting his whole self, he is fit to enjoy the bliss of aesthetic enjoyment. The great purpose of the artist and the poet is to help him attain such a harmonious state, at peace and concord with himself. The way in which the artist helps the reader and the audience attain this perfect balance and equipoise will be discussed in detail in the next chapter.

CHAPTER XI

RASA-REALISATION IN INDIAN ANALYSIS

It has been noticed in Ch. IX how perfect balance or samatā lies at the core of all happiness and bliss. Men act with a purpose. All the miseries of man proceed out of a confusion between the springs of action and the purpose, forcing him to live on the plane of bhava. It is the aim of art, more than anything else, to take man away from the world of purposiveness to the world, where man is free. It has been noticed further in Ch. X how the way of escape from the world of bhava or purposiveness is to attain a perfect balance between the different faculties and powers in the different stages of development. Since the contraries are but two aspects of the One, which alone is real, since they are but the superficies, it is not only possible, but also necessary to go behind them. The adherents of Buddhist Tantrism, as also the Hindu Yogins, were both the experimenters and philosophers of this profound problem of the union of the contraries. Like other Indian philosophers, they lived what they taught and preached. A deep conviction in the reality and significance of this question of union of contraries, led to certain practices among the Tantric Buddhists. Many of those practices are looked down upon to-day, because the philosophy governing such practices is very little known outside the coterie.

I

Coming to the Rasa-sutra itself, it is found that the Muni speaks of the parts played by vibhava, anubhava and vyabhicharibhava in the evolution of Rasa. It has also been noticed in Chs. VI and IX, how sthayi-bhava, when accompanied with vibhava, anubhava and vyabhicharibhava, passes into the Rasa stage. It has been very little noticed that while vi-bhava, anu-bhava, vyabhichari-bhava, as also sattvika-bhava are all bhavas, confined to the domain of the three gunas, rasa is very different from all these. It has been partly dissociated from the tyranny of rajas and tamas.

Being undisturbed by rajas and tamas, it is purified sattva. It is for this reason that all Alamkarikas without exception, have spoken of rasa as sattvo-dreka, or the evocation of sattva. But no one has attempted to find out how sthayi-bhava, which is still a bhava, in the presence of other bhavas, like vi-bhava, anu-bhava and vyabhichari-bhava, suffers a sea-change, and is transmuted into rasa.

The problem of Rasa-realisation being essentially a problem of finding out a perfect balance and harmony, the question arises what are the powers and faculties between which the artist is to find the balance and the equipoise. The audience or the spectators are already burdened with certain sthayi-bhavas, the roots of which go down to vasanas (Ch. VI). The artist provides them with a few more bhavas, in the form of sabda and rupa, which are ahara (Ch. II). The aim of the poet and the artist is to provide his audience or the spectator with such forms of ahara, as can be perfectly balanced with the latent vasanas, or sthayi-bhavas, already present in them.

The meeting of a freshly stimulated sthayi-bhava with one already dominant in the psychical system is much like Pance dvara-vajjana (vide Ch. II) coming face to face with Patisandhi consciousness in Abhidhamma analysis. Bharata's analysis of sthayi-bhava is strikingly similar to the Abhidhamma analysis of Patisandhi consciousness. The Patisandhi consciousness connects one life with the other in four ways. The only type of consciousness that performs the function of connecting this life, at the time of death to a life on the plane of misery is Ahetuka akusala vipaka upekkha-sahagata santirana. It manifests as the first moment of consciousness (Patisandhi) at the beginning of a life in the plane of misery, functions as the Bhavanga for the whole of that life, and as Cuti-citta at the time of death, and then dies out (Abhidhamma Philosophy—Kasyapa. Bk. I. Ch. V. 4. X). The Abhidhamic bhavanga and Patanjala bhava (vide Ch. II) as a life of mingled pleasure and pain, seem to have deeply influenced Bharata's attitude towards bhava.

It would be thus wrong to think as all writes on alamkara have held, that vibhavas, anubhavas and vyabhi-charibhavas by a strange and extra-ordinary way, pass to the Rasa stage, when these come in contact with sthayi-bhavas. It has been the endeavour of the present writer to find the rationale of aesthetic enjoyment, to show that there

is a consistent philosophic background of the apparently magical efflorescence of poetic delight.

The importance of vasanas (leading to sthayi-bhavas) or Patisandhi consciousness has been recognised in both Patanjala and Abhidhamma analyses. Bharata by emphasizing the importance of sthayi-bhavas in Rasa realisation was only re-iterating the philosophical position held by Patanjali-Caraka. The peculiar flavour of each of these Rasa, discussed by Bharata, seems also to proceed from the philosophic standpoint of Patanjali, though it can also be adequately explained from the standpoint of sakti in the Vedanta (vide Ch. V).

The Yoga-sutra I.8 discusses five different types of klesa. These are avidya, asmita, raga, dvesa and abhinivesa. In Yoga-sutra IV. 3-9, the charactertistic features of each of these viparyaya or mithya-jnana are analysed. Avidya, asmita, raga, dvesa and abhinivesa are all forms of viparyasa. In asmita (II. 6) the difference between purusa and buddhi is lost sight of through moha. In raga (II. 7) gardha or lobha makes one oblivious of the sense of right and wrong. The viparita jnana in the case of raga is that atman, which by nature is free, comes to associate itself with sensuous non-atman pleasurable things. In dvesa (II. 8), on the other hand, the atman comes to associate itself with sorrows, which are of a non-atman nature. This is also a form of viparyaya jnana (vide also Ch. II).

The question might be asked if the sattva at the core of the sthayibhava rati be of a similar nature as the sattva at the core of hasya, or krodha or soka. Is the difference between one sthayi-bhava and another to be accounted for by their being only a difference in the collocation of gunas ; or is it that the difference between one sthayi-bhava and another is also a difference in the very nature of sattva. It seems that Bharata was conscious of both standpoints.

It is to be clearly noted that the difference in the nature of sattva at the core of each sthayi-bhava is both quantitative and qualitative. It is quantitative in the sense that perhaps sattva in rati is present in a higher degree than what it is in the case of soka. The discussion of the degree of sattva present in each of these sthayi-bhavas, can at best be theoretical. But there is little doubt that the collocation of gunas in each of these sthayi-bhavas is different from what it is in any other. This seems to be the standpoint of

not merely Patanjali-Caraka, but also of Bharata and his great commentator, Abhinavagupta as also of Saradatanaya and the long line of Alamkārikas down to Madhusudan Saraswati.

The peculiarity of a sthayi-bhava as distinct from all others is also possible by the sattva at its core being of a visista or particular nature. What is the nature of this visesa or particularity ? It is quite true that we accept unique individuals at the common-sense level of life. But we cannot give a satisfactory account of what this particularity is. What is it that makes a thing the particular thing it is ? All that we know of a thing is a number of its qualities and the way it behaves. The uniqueness cannot be defined: yet it seems to be inexhaustible. It is not possible to find out the nature of this unique quality. This uniqueness cannot be defined, nor logically demonstrated.

This uniqueness of sattva at the core of each sthayi-bhava accounts for the peculiar and distinctive flavour of each of these eight rasas, all of which are the result of an evocation of sattva. The Vaicesika system recognises further that the visesa in each atom of the particular sattva in question, subsists as samskara, even when that visesa has been substituted by another. It follows naturally that sattva in each of these eight sthayi-bhavas is different, because of its varied associations and experience.

Bharata seems to have been aware of this distinctive character of each sthayi-bhava, because the sattva at its core is of a visista nature. But his outlook is dominated by the quantitative aspect of the problem. He seems to believe that the collocation of gunas in a sthayi-bhava is very distinct from what it is in any other. Bharata speaks of eight sthayibhavas corresponding to eight rasas. These are rati, hasa, krodha, soka, utsaha, bhaya, jugupsa and vismaya. In what relation do these stand to sringara, hasa, raudra, karuna, vira, bhayanaka, vibhatsa and adbhuta ? The alamkarikas point out that these eight sthayi-bhavas coming in contact with corresponding vibhavas, are changed, as if through a magical process, into rasa. The use of the word "sthayi" with references to this group of bhavas, suggests that there must be some disturbing, disquieting elements in them, whose mastery is essential to the stability of these bhavas. In other words, the sthayi-bhavas, being still confined to the level of bhava, have elements in them, which

make the bhavas "a-sthayi" or unstable.*[1] These elements have been partly suppressed ; but their continued presence is indicated by the use of the word "bhava" with reference to them. To find out what are these elements which make rati and hasa, krodha and soka, utsaha and bhaya, jugupsa and vismaya unstable, it would be necesssry first of all to analyse the anubhavas and vyabhicharibhavas of each of these rasas.

Fine scholars like Dr. S. N. Das Gupta and Mm. P. V. Kane hold that sthayi-bhavas, when stimulated by vibhavas, anubhavas and vyabhicharibhavas, reach the rasa-stage. But stimulated sthayi-bhavas are still bhavas, and have not yet passed to the stage of Rasa. The sthayi-bhavas in so far as they are bhavas, are vikaras. This is exactly the standpoint of Caraka. It will be remembered that Caraka in Sutra-sthanam. 1.29 speaks of rajas and tamas as manasa dosas, just as vayu, pitta and kapha are sarira dosas. He says, rajastamasca manassau dosau, tayor-vikara kama-krodha-lobha, mohersya - māna - mada - soka - cinto - abeda - bhaya-harsa - daya". Of these manasa dosas, referred to by Caraka, quite a few have been enumerated by Bharata as sthayi-bhavas. Kama (or rati), krodha, soka, bhaya are all sthayi-bhavas, and these are according to Bharata's teacher, Patanjali-Caraka mānasa vikaras.

The question is very important, for most writers have taken sthayibhavas to be identical with rasas. Alamkarikas here and there, have raised a voice of dissent that not all Rasas are equally pleasurable. Here by Rasas, they obviously mean sthayi-bhavas. King Haripaladeva for instance, accepts thirteen Rasas : the eight of Bharata, with Santa and Vatsalya, and three new Rasas, Sambhoga, Vipralambha and Brahma. Haripala has three different Rasas, Srngara, Sambhoga and Vipralambha. He considers them separate, since, according to him, their characters differ essentially.

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[1] Dr. C. Kunhan Raja in his lectures on Kalidasa (Andhra University Series No. 57) discusses the poet's ideal of beauty. In p. 70, Dr. Raja writes, "No poet in India considered the stain on the disc of the moon as a defect, ; really in the eyes of the poets, the stain added to the beauty of the disc of the moon. If the moon had been a plain flat disc with lustre, it would not have attracted the imagination of the poets. . . . . The stain is beautiful when it is on the moon". Dr. Raja refers further to Abhijnana-Sakuntalam I. 17, where a lotus is described as attractive even when it is surrounded with moss. Similarly, the sattva at the core of each sthayi-bhava is unique, and becomes something rich and strange, even when it is enmeshed by rajas and tamas.

Sringara has always been considered as ujjvala and suci, a Rasa of men of cultivated taste, and of sophisticated persons, the uttama-prakritis. Therefore, in course of time, Suci and Ujjvala became synonyms of Sringara.

More striking and relevant is Haripala's view regarding vipralambha. Since both Sringara and Sambhoga are of a pleasurable nature, and vipralambha is essentially of a painful nature, the latter is a separate Rasa. If Sringara be suci and ujjvala, vipralambha is "malina". The ancient writers were not unaware of the painful nature of vipralambha ; but they did not consider it, on account of this, as a separate Rasa. Autsukya or longing is at the root of vipralambha. This longing is only a kind of Rati. The Rasakalikā of Rudra-bhatta also holds that Rati is not of the form of happiness, since vipralambha is far from being pleasurable.

The Rasakalikā however, does not separate Vipralambha as a distinct Rasa, but takes it, as all do, as only a phase of Sringara. It agrees with Haripala in finding Vipralambha as standing in the way of accepting Rati to be of the nature of pleasure. Rati will thus be, according to the Rasakalikā, a state of pleasure as well as of pain, a mixture of sattva, rajas and tamas, with perhaps the last one dominant, and getting the upper hand over the other two. Viprayoga, though apparently and immediately painful, is ultimately a state of pleasure. The very life of Rati is seen from what Kalidasa and Mayuraja say : ratim - ubhaya - prarthana-kurute (Sakuntala) and Prema - samaptotsavam (Tapasa-vatsaraja). Therefore, vipralambha is an aspect of Sringara only, and of vipralambha also, Rati is the sthayin. To match its opinion that Rati is not unmixed pleasure, the Rasakalikā says that Rasa itself is of the nature of both pleasure and pain.

If this be true of Sringara, it is no less true of other Rasas. It has already been noted how at the core of every sthayi-bhava, there is an element of disquiet and disturbance, as also of stupor. It should be noted that Laksmidhara in his commentary on the Saundaryalahari, speaks how all Rasas are the results of vikara. He says that according to Bharata's school, Rasas are only eight, for Rasa means a certain modification or state of the citta, and Santa being really the absence of any state or modification, some do not consider it as a Rasa. "Vikriya-janaka eva rasa iti astau rasa

Bharata-mate. Santasya nirvikaratvat na santam menire rasam", iti santasya rasattvabhavat astabeva rasa samgriheeta" pp. 154-5, Mysore ed. It appears that Laksmidhara is unwilling to accept Santa as Rasa from the standpoint of Bharata. He says that Bharata looks at Rasa as a modification or state of the citta. Santa for its total lack of any modification or change, cannot be called a Rasa.

While discussing the presence of disquieting elements in the sthayi-bhavas, the alamkarikas have often indiscriminately substituted sthayi-bhavas by their corresponding rasas. In the discussion of Haripala's new and separate Rasa of vipralambha, it was pointed out how the Rasa-kalikā of Rudrabhatta also considered Vipralambha as standing in the way of accepting Rati as a purely pleasurable state ; and that as a matter of fact, Rasa was both, some Rasas being pleasurable and some painful. The Madras Ms. of the Rasa-kalikā, pp. 51-2, writes, Karuna-mayanamapyupadeyattvam samajikanam, rasaya sukha dukhatmaka-taya tad-ubhaya-laksanattvena utpadyate. Ata eva tad-ubhaya-janakattvam. Bhoja also holds that Rasas are of the nature of sukha and dukha. The Madras Ms. of the Sringara-Prakasa. vol. II. p. 369, writes, rasa hi sukha-dukhavastharupa. He evidently means by rasa here the sthayibhavas, to which the term Rasa is applied by extension. The Natya-darpana of Ramacandra and Gunacandra, also writes in Sec. 109 (p. 158), sukha-dukhatmako rasa, and proceeds to prove elaborately in the corresponding vritti that some Rasas are certainly painful, and that our seeing them and enjoying them is really due to the excellence of the art of either the dramatist, or of the art of the actors.

The Natya-darpana, when it speaks of certain Rasas as pleasurable, and certain others painful, is obviously referring to the corresponding sthayi-bhavas. It almost arbitrarily groups Sringara. Hasya, Vira, Adbhuta and Santa as the five pleasurable rasas, and Karuna, Raudra, Vibhatsa and Bhayanaka as painful. They write, Tatresta-vibhavadiprathita - swarupa - sampattaya sringara-hasya - viradbhuta-santa panca sukhatmanopare punaranista vibhavadyupaneelatmana Karuna - raudra - vibhatsa - bhayanakascatvara dukhatmana. They go on further and say it cannot be accepted that all Rasas are of the nature of bliss. Astam nama mukhya-vibhavopacita Kavyabhinayopaneeta - vibhavopacito pi bhayanaka vibhatsa karuno raudra ba rasa-swadavatam-

anakhyeyam kamapi klesadasamupanayeti, ata eva bhayanakadibhi-rudvijate Samaja. Na nama sukhasvadaa-udbega ghatate.[319] Ramacandra and Gunacandra then leave this very pertinent question, how it is that Rasa (meaning the corresponding sthayi-bhavas), though touched by dukha (arising out of rajas and tamas) can pass to the serenity and calm of aesthetic enjoyment. They attribute this excellence to the craftsmanship of the poet ; but the solution of the problem, as will be noticed presently, lies much deeper down.

It has been noticed how Caraka (Vimana-sthanam. 6. 5), Haripala, Bhoja, Ramacandra and Gunacandra, Rudrabhatta and Laksmi-dhara all look at sthayibhavas as still dominated by rajas and tamas. It should remembered that Bharata is following the tradition of Patanjala-Caraka (vide Ch. VI). It has also been noted how the use of the word sthayi with reference to these particular emotive attitudes, speaks of the presence of disquieting and disturbing elements in them. It is the aim of the poet and the dramatist to get rid of these elements, making possible pure aesthetic enjoyment. To find out these disquieting elements in the sthayi-bhavas, it would be necessary to discuss first of all, Bharata's exposition of the sthayi-bhavas.

Bharata says of Rati, the sthayi-bhava of Sringara, as amodatmako bhava. rtu - malyanulepanabharana-priyajana-parabhavananubhavanapratikulyadibhir - vibhavai samu-dpadyate (Banaras ed. p. 81).[320] These appear to be the vibhava of the sthayi-bhava of sambhoga sringara (Banaras ed. p. 73). The manifestations of vipralambha sringara are according to Bharata (Banaras ed. p. 73), nirveda, glani, samka, asuya, srama, cinta, autsukya, nidra, supta, swapna, all speaking of the predominance of tamas. Speaking of the sthayibhava of Hasya, Bharata notices the presence of dis-quieting elements in it. Bharata in Banaras ed. p. 81, writes, atha haso nama para - cestanukarana - samvandha-pralapa-paurobhagya - saukhyadibhir-anubhavai-rudpadyate.[321] The alacrity in imitating others, incoherent unconnected talk indicate the presence of rajas in the sthayi-bhava, hasya. It should be carefully remembered that sthayi-bhavas being still bhavas, are dominated by these three gunas. Bharata by associating particular modes of conduct with particular bhavas, unmistakably points out the presence of an excess of tamas in Rati, and excess of rajas in Hasa.

If it be true of the sthayi-bhavas, rati and hasa, it is no less true of the sthayi-bhavas, krodha and soka. The anubhavas of krodha betray great restlessness. These are according to Bharata (Banaras ed. p. 82), utphulla-nasa-putodhata - nayana - sandastau - staputa - ganda-sphurandibhi-ranubhavai.[322] The trembling or sphurana of cheeks and lips betrays great internal commotion. This is only possible when there is an excess of rajas, getting control over both sattva and tamas. The slokas following Bharata's analysis of the sthayibhavas, krodha, indicate the presence of rajas in it. The karyas of krodha (Banaras ed. p. 76) are tadana, patana, peedana, cchedana, bhedana—all indicating extreme restlessness. The vibhavas and the karyas alike indicate the presence of rajas in krodha.

In like manner, the anubhavas of soka, the sthayin of Karuna, indicate clearly the presence of tamas. These anubhavas are according to Bharata (Banaras ed. p. 82), asrupata - vilapita - paridevita - vaivarnya - swarabheda-srastagatrata - bhumipata - krandita - vicestita - deerghanis-wasita - jadata - unmadamoha - maranadibhir - anubhavai-rabhinaya proyoktabya.[323] Vaivarnya, swarabheda as anubhavas of soka, and vaivarnya, swarabheda as the result of vayu vikara, discussed in Ch. VII, are essentially different. The anubhavas (being bhava) are not yet free from the play of the three gunas, while sattvika-bhava, being the manifestation of sattva, has passed beyond the play of rajas and tamas. Inspite of this very great difference between anubhavas and sattvika-bhavas, vaivarnya and swara-bheda occur in both lists simply because to an inexperienced outsider, the effects of sattva and tamas are very much the same. The stupor of tamas is often mistaken for the steadiness of sattva.

Bharata similarly finds the presence of excess of rajas in utsaha, and excess of tamas in bhaya. Bharata's analysis of the vibhava of Vira will amply bear this out. These are asam-moha, adhyavasaya, naya, vinaya, bahula-parakrama, sakti, pratapa, prabhava.[324] Bharata's use of the word, asam-moha seems to echo the Patanjala concept of evolution, where rajas acting on the primeval tamas, frees it from stupor. It has all the restlessness of rajas, awaiting to be sublimated to sattva. Adhyavasaya, parakrama, pratapa and prabhava, all show the presence of rajas.

The anubhavas of bhaya are stambha, mukha-sosana,

jivha-parilehana, sweda, vepathu, parilabhanvesana, dhabana, and utkrusta.[325] Once again, stambha, sweda and vepathu which are all sattvika-bhavas, are looked upon as the result of the presence of an excess of tamas. The vyabhicharibhavas associated with bhayanaka, are stambha, sweda, gadgada, romance, vepathu, swara-bheda, vaivarnya, sanka, moha, dainya (Banaras ed. p. 77),[326] all indicating a lack of activity, stupor and smothering. All these speak of the presence of tamas.

II

Coming to the commentators, it will be seen that there is a large measure of agreement about this theoretical position of Bharata. Abhinava-gupta in Abhinava Bharati. vol I. p. 44, speaks of the presence of tamas in Rati, and rajas in Hasa in exact agreement with the analysis of the sthayi-bhavas in Sec. I, above. But very few have noted the significance of this analysis of the sthayi-bhavas, either in Bharata or in the Abhinava-Bharati. It was left to Saradatanaya to point out what is the dominant element in each sthayi-bhava. Abhinavagupta leaves the question undiscussed in the Abhinavabharati, presumably because he discusses it fully in the Locana, in connection with viruddha and a-viruddha Rasas. But before taking up the discussion of the question in Locana, it would be better to follow first the analysis of Saradatanaya. It is discussed first for its greater simplicity and clarity.

In Bhava-prakasa. Adhikara. 2. pp. 43-5, Saradatanaya discusses the relative predominance of the three gunas in each of the sthayi-bhavas. Speaking of the sthayi-bhava, rati, Saradatanaya writes,

यदा तु ललिताभासा भावैः स्वोत्कर्षहेतुभिः ।
सत्त्वादिभिश्चाभिनयैः स्थायिनं वर्धयन्ति ते ॥
तदा मनः प्रेक्षकाणां रजस्स्पृष्टं तमोऽन्वयि ।
चैतन्याश्रयि तत्रत्यो विकारो यः प्रवर्तते ॥[327]

Saradatanaya very emphatically says that the sthayin of Sringara, Rati is penetrated by tamas, though rajas is not altogether absent. This is in agreement with Bharata's analysis of the sthayin of Sringara.

Speaking of the sthayin of Hasya, Hasa, Saradatanaya writes,

स हास्यरस इत्याख्यां लभते रस्यते च तैः ।
स्थिरा विभावास्तु यदा स्वयोग्यैः सात्विकादिभिः ॥
भावैः स्थायिनि वर्तन्ते स्वोयाभिनयसंश्रयाः ।
तदा मनः प्रेक्षकाणां सत्त्ववृत्ति रजोऽन्वयि ॥ (328)

Just as the sthayi-bhava of Sringara, rati is dominated by tamas, so the sthayi-bhava of Hasya, hasa is dominated by rajas. This is further confirmed by the analysis of the anubhavas ; and vyabhicharibhavas of Rati and Hasa.

Saradatanaya's analysis of the sthayin of Raudra, Krodha is on similar lines. He writes,

स्थायिनि स्वे प्रवर्तन्ते स्वीयाक्षिनयसंश्रयाः ।
तदा मनः प्रेक्षकाणां रजसा तमसाऽन्वितम् ॥
साहंकारं च तत्रत्यो विकारो यः प्रवर्तते ।
स रौद्ररसनामा स्याद्रस्यते च स तैरपि ॥
यदा रूक्षा विभावास्तु स्वेतरैः सानुगैः सह ।
स्वीये स्थायिनि वर्तन्ते नाट्याभिनयसंश्रयाः ॥ (329)

Saradatanaya's analysis is in conformity with Bharata's analysis of the vibhavas and karyas of Raudra. Saradatanaya finds in krodha, ahamkara and rukshmata indicating the presence of rajas. In this respect, Krodha and Hasa belong to the same group of emotions, both with an excess of rajas. Saradatanaya analyses the sthayi-bhava of Karuna, soka in p. 45 of the Bhavaprakasanam (G.O.S.). He writes,

तदा मनस्तमोरूढं चिन्तावस्थं जडात्मकम् ।
सदन्वयी च तत्रत्यो विकारो यः प्रवर्तते ॥
प्राप्नोति सोऽपि करुणरसतां रस्यते च तैः ।
निन्दिता ये विभावाः स्यु स्वैतरैः सहकारिभिः ॥ (330)

It will be seen that Saradatanaya agrees with Bharata's analysis of the sthayi-bhava, soka. Both find the presence of an excess of tamas in it.

Saradatanaya was only following Bharata, when he held that there is an excess of rajas in krodha, and an excess of tamas in soka. It is noteworthy that a writer like Madhusudan

Saraswati should have held that among the rasas, there is a difference of bliss. He first adopts the Samkhyan scheme of three gunas, sattva, rajas and tamas. In this, he is closer to the theoretical standpoint of Bharata (Ch. VI). Madhusudan Saraswati finds in Krodha an excess of rajas, and in Soka, an excess of tamas, in exact agreement with Bharata and Saradatanaya. In Bhakti-rasayana. I. 18, he at first speaks of how sthayi-bhavas are transmuted into rasas. In the commentary, he discusses how the sthayi-bhavas, like Krodha, are not yet free from the play of rajas and tamas. He writes, "dravee-bhavasya sattva dharmattvat, tam bina ca sthayi-bhavasambhavat, sattva-gunasya ca sukha-rupattvat. Sarvesam bhavanam sukhamayatve-pi rajastamo-amsa-misranat tara-tamyamavagantabyam. Ato na sarvesu rasesu tulya-sukhanubhava". Madhusudan Saraswati says that though all the mental moods or sthayi-bhavas are pleasant, yet there is a difference in the degree of bliss or enjoyment from one bhava to another, because of the presence of rajas and tamas in varying degrees in each one of the sthayi-bhavas.

Speaking of Krodha, the sthayin of Raudra, and Soka the sthayin of Karuna, Madhusudan Saraswati writes in II. 79,

Krodha-soka-bhayadeenam saksat sukha-virodhinam.
rasattvam-abhyupagatam tathanubhava-matrata. (331)

The sthayi-bhavas, krodha, soka, bhaya do not contribute to pleasure, if only these are stimulated, or even when these are left to themselves. It has been seen from the foregoing analysis how in krodha, there is a large admixture of rajas ; and in soka and bhaya, there is a large admixture of tamas. The vibhavas of krodha, soka or bhaya only feed and stimulate the sthayi-bhavas, already present in the soul. The vibhavas being ahara (Ch. II) can only contribute to the growth of the sthayi-bhavas. But the sthayi-bhavas being still dominated by rajas and tamas, cannot pass to the rasa-stage, by mere stimulation, as has been often supposed.

Speaking of the sthayi-bhava of Vira, utsaha, Saradatanaya similarly finds in it the presence of rajas. He writes,

तदा मनः प्रेक्षकानां रजस्सत्त्वोज्वलं भवेत् ।
बुद्धियुक्तश्च तत्रत्यों विकारो यः प्रवर्त्तते ॥ (332)

Saradatanaya like Bharata, finds in Vira's sthayi-bhava, Utsaha, a large admixture of rajas. It must have been noticed that both Krodha and Utsaha are characterised by ahamkara

or abhimana, speaking of the presence of rajas, a question which will assume importance in Sec. IV of this chapter.

If there be the presence of rajas in the sthayi-bhava of Vira, there is also the presence of tamas in the sthayi-bhava of Bhayanaka. It has already been noticed how Bharata speaks of the presence of tamas in bhaya. Saradatanaya similarly writes of the sthayi-bhava, bhaya,

तदा मनः प्रेक्षकानां चित्तावस्थं तमोऽन्वयि ।
सत्त्वान्वितं च तत्रत्यो विकारो यः प्रवर्त्तते ॥ (333)

It has been noticed from the foregoing analysis that Bharata and all later writers are agreed that while there is an excess of rajas in the sthayi-bhavas, hasa, krodha and utsaha, there is an excess of tamas in the sthayi-bhavas, rati soka and bhaya.

III

With this analysis of sthayi-bhavas in mind, it should be remembered that all alamkarikas from Bharata downwards, are unanimous that only certain sthayi-bhavas (and their corresponding rasas) are compatible, and go with certain others. It may be pointed out that Bharata in Ch. VI. 39 (Banaras ed.), writes

शृंगाराद्धि भवेद्धास्यौ रौद्रात्तु करुणो रसः ।
वीराच्चैवोद्भुतोत्पत्तिर्वीभत्साच्च भयानकः ॥
शृंगारानुकृतिर्यां तु स हास्य इति संज्ञितः ।
रौद्रस्यापि तु च यत् कर्म स ज्ञेयो करुणो रसः ॥
वीरस्यापि च यत् कर्म सोऽद्भुतः परिकीर्तितः ।
वीभत्सदर्शनं यच्च भवेत् स तु भयानकः ॥ (334)

This comes in, just after Bharata has discussed the origin of Rasas. It will be remembered that Bharata repeatedly says that all eight rasas are present in a nataka (VI. 15, 16, 83, Banaras ed.). Bharata says in the slokas quoted above, that out of Sringara is born Hasa ; and out of Raudra is born Karuna. Vira gives rise to adbhuta, and Vibhatsa leads to bhayanaka. It should be noted that in the Abhinava-Bharati. Ch. VI, it is held that vira gives rise to bhayanaka, and not

to adbhuta. So here there are three groups of rasas, which always go together. Sringara always goes with Hasa, Raudra with Karuna, and Vira with Bhayanaka. Bharata obviously means by rasas here, the sthayi-bhavas, corresponding to the particular rasa. If it had been rasas, there could not have been any question of their origination.

What could have Bharata meant by such a grouping of rasas or the sthayi-bhavas in the context of the question of rasa-evolution ? The analysis of rasa by Bharata seems to fall into three sections, (1) the Sutra itself, that vibhava, anubhava and vyabhicharibhava jointly bring about rasa ; (2) sthayibhavas, when stimulated pass to the rasa stage ; (3) only certain sthayi-bhavas go with certain others, meaning that certain rasas are compatible, while certain others are not. The aesthetic position of Bharata can only be understood, from a standpoint, which takes into account all these three distinct points of view. The over-all aesthetic position must again be reconciled with the central philosophic problem, that pleasure or bliss is of the nature of a unique harmony, or balance, achieved between all contending opposites (Chs. IX and X).

The Vibhavas of a particular sthayi-bhava are aharas, which the mind is always gathering (Vide Ch. II). These vibhavas stimulate the sthayi-bhavas, for these are of a similar nature. The picture of love, shown in poems and plays, naturally stimulates the sthayi-bhava, rati, already present in a latent form in the reader and the audience. The stimulation of the sthayi-bhava, rati is further strengthened by the simultaneous presence of appropriate anubhavas and vyabhicharibhavas. These latter strengthen the sthayi-bhava ; but it should be remembered, it is still the same sthayi-bhava, waiting to be transmuted into rasas.

The aesthetic purpose of the poet and the dramatist is to provide his reader and audience, first of all, appropriate vibhavas, which with anubhavas and vyabhicharibhavas, will strengthen the latent sthayi-bhava. The question naturally arises that unless the sthayi-bhavas had already been present, there could not have been any necessity or possibility of stimulation. For what is already present can alone be stimulated. All Alamkarikas have thought that the process ends with the stimulation of sthayi-bhavas. But really speaking, this is only the beginning. The artist's work is over with the stimulation ; the work of the reader or appreciator begins

simultaneously, as he is seeking balance between the dominant sthayi-bhava and the one, which is freshly stimulated.

The mind of the reader and the spectator is a medley of different emotions, or sthayi-bhavas. He is unable to find any kind of balance or order among them. This forces him to live on the plane of bhava. These sthayi-bhavas are always directing him either to this or that end, now causing restlessness, and at the next moment, giving rise to stupor. It is futile to think that sthayi-bhavas when stimulated, automatically pass to the rasa-stage. For the question remains, how can sthayi-bhavas get rid of the rajas and tamas, which are present, according to Bharata and Saradatanaya and many others in each one of the sthayi-bhavas (vide Secs. I, II).

Bharata must have clearly visualised and anticipated this question. This seems to be the crux of the problem. When Bharata spoke of rati as going with hasa, or krodha as going with soka, or utsaha as going with bhaya, he was referring to a fundamental question of aesthetics. This was also the question before the philosopher critics of ancient Greece. Aristotle, it should be noted, spoke of pity as going with fear, or raudra as going with karuna.*

When the poet or the dramatist presents certain vibhavas in order to stimulate certain sthayi-bhavas, the reader or the audience who are to derive aesthetic pleasure out of such a stimulation, must be already burdened with the opposite sthayi-bhavas, arising out of latent vasanas. If for instance, the poet wants to stimulate the sthayi-bhava, krodha, it is because his audience are already suffering from latent soka. If he wants to evoke the sthayi-bhava, utsaha in his audience, it is because his audience are oppressed with the burden of the sthayi-bhava, bhaya. The poet and the dramatist are always trying to stimulate in the reader and the spectator, the sthayi-bhava, which is less prominent in a particular opposition. All disturbances and all disquiet proceed out of a lack of balance between the different sthayi-bhavas. The artist makes aesthetic enjoyment possible by stimulating the less prominent sthayi-bhava in a particular opposition.

What happens when rati is brought against hasya? It has already been noticed how in the sthayi-bhava, rati, there is a predominance of tamas. Hasya with a predominance of rajas, comes close after rati. The rajas of hasya together

* A New Approach to the Interpretation of the Doctrine of Katharsis—R. Sen (Calcutta Review, 1956).

with the tamas in rati, with the requisite amount of sattva, reach a balance or samyavastha between them. So also, the rajas in the sthayi-bhava, krodha, and the tamas in the sthayi-bhava, soka, with the necessary amount of sattva, which is common to both, reach a balance or samyavastha. The samya-vastha being the essence of Rasa-enjoyment (vide Ch. IX), the dominance of rajas in one sthayi-bhava must be counteracted by the tamas in its opposite sthayi-bhava (as in Krodha and Soka), or the stupor of tamas in one sthayi-bhava must be activated by the imposition or interfusion of rajas in its opposite sthayi-bhava (as in Rati and Hasa). This balancing or harmonisation must be effected between all sthayi-bhavas, latent and now stimulated, with those others superimposed and newly presented. So long as the balance has not been reached, man is forced to live on the plane of bhavas. The stabilisation of Krodha has been made possible by the introduction of its opposite, Soka. In this stabilisation of sthayi-bhava, both members of an opposition are equally important. They are like prana and apana, finely balanced in the madhya-bindu. They are like male and female, delicately poised in a yuganaddha. They are like Prajna and Upaya, enjoying bliss everlasting (Ch. X). The great purpose of the poet and the artist is to help his reader attain this bliss, arising out of a perfect samata (Ch. IX). The attainment of balance liberates him from the thraldom of bhavas, and he awakens into the bliss of aesthetic enjoyment.

IV

This central aesthetic position is particularly important in understanding the question of rasa-realisation in a literary piece, where there are more than one rasa. It has been noticed that rasa-realisation in the case of a single rasa is made possible by the artist and the poet, stimulating by appropriate vibhavas the opposite sthayi-bhavas. But in a poem or a play, where there are more than one Rasa, the poet or the dramatist should develop one at the expense of others. Dhvanikara in Dhvanyaloka. 3.21, writes,

prasiddhe-pi prabandhanam nana-rasa-nibandhane
eko raso-angee-kartabya stesam utkarsam-icchata. (335)

This one Rasa, which is to be developed at the expense of

otherrs, is the angee-rasa. Dhvani-kara seems to accept this angee-rasa as the sthayi-rasa. Anandavardhana in the vritti, definitely refers to this angee-rasa as the sthayi-rasa. Towards the end of the twenty-fourth Karika, Anandavardhana refers to two traditionally accepted views about this. Anandavardhana writes, etacca sarvam jesam "raso rasantarasya vyabhichari-bhavati" iti nidarsanam tanmatena ucyate. Matantare-pi rasanam sthayino bhava upacarad rasasabdena ukta tesam angitve nir-virodhitvam eva". All these are said in accordance with the views of those who hold that one rasa can be the vyabhichari of another. The other opinion also holds that it is sthayi-bhavas, which are called rasas through attribution of qualities (upacara). In their opinion also, there can be no conflict about sthayi-bhavas being the angi of another". Two points of view are presented here ; these on closer examination, support the same standpoint, and this is not very different from what his been expounded in Secs. III and IV of this chapter. The first standpoint looks at one Rasa as the vyabhichari of another. In other words, in a poem with many rasas, one is to be the sthayi, while the rest are sancari (Dhvanyoloka. 3. 24). Abhinavagupta in support of this standpoint, refers to one Bhaguri, in the Locana. He writes, "tatha ca Bhaguri rapi ki rasanam api sthayi-sancarita asti itya-ksipya abhyupagamena eba uttaram avocad—badam asti iti". Bhaguri supports the standpoint that Rasas can be sthayi and sancari. In the second part, it is held that it is bhavas, which are sthayi and sancari, though by attribution, Rasas themselves are called sthayi and sancari.

Abhinavagupta in the Locana. 3.24, explains this standpoint as follows. "Bahoonam citta-vritti-rupanam bhavanam madhye yasya bahulam rupam yathopalabhyate sa sthayi-bhava. Sa ca raso raseekaranayogya, sesastu sancarina iti byacaksate. Natu rasanam sthayi-sancaribhavana angāngita yukta". The most prominent among the medley of many sentiments in the citta, is known as the sthayi-bhava. This being capable of transmutation to Rasa, is called rasa ; and the rest is known as the sancari or the vyabhicharibhava. It is not fit to call the relation of rasas as angāngita of sthayi and sancari rasas.

The artistic purpose of the poet and the dramatist is to develop the sancari sthayi-bhava (for rasa has been used for bhava here by attribution), so that it reaches a fine and delicate balance with the dominant sthayi-bhava. The Rasa-Ganga-

dhara (Kavyamala ed.) p. 47, makes it clear, when it writes that by rasa-pada is meant its substratum, and attribute, sthayi-bhava. In p. 31, Jagannath writes, "evam ca vira-rasa pradhāne krodho, raudre ca utsaha, sringare haso vyabhicharee bhavati, nantareeya kasca". A careful reader will notice here Vira and Raudra do not come to a harmony and balance, as does Sringara with Hasa. Jagannatha seems not to have understood the rationale of Bharata's contention, and Abhinavagupta's explanation of a similar problem in the Locana. But he is absolutely right, when he says that Vira could be substituted by Krodha, or Raudra with Utsaha, for in both there is the same predominance of rajas (Secs. II and III). The substitution of Vira by Krodha leaves the original balance undisturbed, for now both Vira and Krodha are pitted against a sthayi-bhava, which is predominantly tamasic.

This brings one to the highly pertinent question of the compatibility of Rasas. In the Locana. III. 23, Abhinavagupta writes, nanu jesam rasanam paraspara-avirodha yatha vira-sringarayo raudra-karunayo, sringaradbhutayor ba tatra bhavatvangangi - bhava. Yatha sringara - vibhatsayor - virabhayanakayo santoraudrayo-santa-sringarayor-ba. [336] It should be noticed that Abhinava speaks of Vira with rajasic utsaha as compatible with Sringara, which is predominantly tamasic in nature. Raudra is again compatible with Karuna, for krodha is rajas, while soka is tamas. Similarly, Abhinava speaks of Vibhatsa (with its sthayi-bhava, jugupsa, which is predominantly tamasic) as incompatible with Sringara, for the sthayi-bhavas of both are of a tamasic nature. But Abhinavagupta's statement that Vira is incompatible with Bhayanaka clearly contradicts his own statement in the Abhinava-Bharati. Vol. I. Ch. VI where he holds that Vira and Bhayanaka are eminently compatible. This last view in the Abhinava-Bharati seems to be more correct, and philosophic, and this is further corroborated by the analysis of the sthayi-bhavas in Secs. II and III.

The following analysis in a tabular form is expected to resolve many difficulties about this question of compability of rasas. In Uddota III. 27, Anandavardhana writes,

rasanavantaritayo-reka-vakyasthayo-rapi
nivartate hi rasayo samavese virodhita. [337]

Rasantara - vyavahitayo - rekaprabhandhasthayor - virodhita nivartata ityatra na kacid bhranti. Anandavardhana then

cites a verse extract, with the rasas, sringara and vibhatsa, and also vira. Sringara and vibhatsa are incompatible, both of their sthayi-bhavas being of a tamasic nature. But they can be made compatible by the introduction of a third rasa, which is opposed to both. The third rasa in this particular case is vira. So the incompatible grouping of Sringara and Vibhatsa is resolved into two groups, Sringara and Vira, and Vira and Vibhatsa, both groups on resolution, becoming eminently compatible. Analysed from the standpoint of the gunas, which are dominant in these sthayi-bhavas, these sthayi-bhavas could be arranged in the following order,

Rajas	Sattva	Tamas
Hasya		Rati
Krodha	Madhyabindu	Soka
Utsaha		Bhaya

It should be clearly noticed that any two bhavas in one particular column would be incompatible, for the lack of a counter-balancing bhava in another column. The Sama which is the essence of aesthetic enjoyment (Vide Ch. IX) being the samata of all three gunas, hasya must seek the co-operation of rati, or soka or bhaya, as krodha must be placed with rati, or soka or bhaya ; or utsaha must be with one among the tamasa bhavas. Looked at from this standpoint, it should at once become intelligible why certain rasas (meaning sthayi-bhavas) are compatible, while certain others are not. The compatible sthayi-bhavas referred to by Ananda-vardhana in III. 24, are vira-sringara, raudra-karuna, sringara-adbhuta (rasas are referred by attribution in place of sthayi-bhavas). It should be noticed that in holding what Rasas are compatible, and what others are not, Ananda-vardhana is in complete agreement with the central philo-sophic problem of this thesis,—that aesthetic enjoyment is of the nature of a perfect balance or samata, and that this samata is only to be achieved thrcugh the union of opposites.

It must have been noticed from the foregoing analysis that the purpose of the vibhavas being to stimulate the sthayi -bhava, opposite to the one which is already dominant (forc-ing man to live on the plane of bhava), a fine balance is struck in the first instance between the two members in a particular opposition. The rajas of Hasa then begins to churn the tamas in Rati ; or the rajas of Krodha begins to act on the tamas of Soka. The churning, or the union, or the

yuganaddha of these two, leads to the evolution of Sattva. Sattva is already present in Rati and Hasya or, in Krodha and Soka. But it is waiting for manifestation by the churning of the inertness of tamas by the restless activity of rajas. When the balance has been delicately struck, it leads to the evolution of sattva. Out of the stupor of tamas, and restlessness of rajas, is born the calm splendour of sattva, which is the soul of aesthetic enjoyment.

When Krodha and Soka come together, or Hasa and Rati are placed side by side, the poet and the dramatist must carefully watch that these are perfectly balanced and epuipoised. These being psychical entities, are still dominated by the gunas, as all entities are. But the rajas of krodha or hasa with the tamas of soka or rati, along with the requisite amount of sattva, which is common to both, reach a balance. The moment such a balance is reached between these three gunas of the two opposed sthayi-bhavas, these become unmanifest and disappear. The sthayi-bhavas disappear, but the gunas are still there. The gunas appear to emerge or perish with the appearance and disappearance of the entities. But really speaking, the primordial causes, or three gunas neither appear nor disappear. In the samyavastha, the gunas being equally prominent, are all held in check. But this does not rule out their sadrisa parinama (Vide Ch. IV).

It should be clearly grasped that in the samyavastha of these three gunas in each one of the three pairs of sthayi-bhavas, discussed by Bharata, though the whole of rajas and tamas is used up, a portion of sattva is left over. It is possible to arrive at the same result, if the process of harmonisation be looked upon as if the tamas in Rati or Soka is being acted upon by the rajas in Hasa or Krodha, leading to the emergence of sattva. Bharata's harmonisation of Rati and Hasa, or Krodha and Soka makes possible the emergence of Sattva.

V

The poet and the dramatist work with instruments, which are all laukika or prakrita. The poet can only supply his reader with the appropriate vibhavas (Ch. II). These vibhavas are all confined to the laukika plane. It has been

seen how these vibhavas by judicious and proper use, help the reader and the audience attain a samya-vastha. There is simultaneously an emergence of laukika sattva. This is all that a poet with laukika means at his disposal, can do. But it should be clearly recognised on the testimonies of the greatest among the Alamkarikas, like Anandavardhana, Abhinavagupta, Mammata Bhatta and Viswanatha Kaviraja, that Rasa-swada is of an alaukika nature, going far beyond enjoyment, confined to the levels of ordinary life.

Looked at from this standpoint, it will appear that sthayi-bhavas which lie at the core of Rasa-realisation, are at once nitya and parinami. Speaking of sthayi-bhavas, Kavi Karnapura recognises the dual nature of sthayi-bhavas. Viswanath Chakrabarti thus analyses this standpoint of Kavi Karnapura. He says that just as the childhood, youth and maturing of Krishna though eternally present, become manifest at one time and disappear at another, according to the devotion and spiritual needs of the devotees, so also the presence and absence of vibhavas stimulates or dissipates the devotion of the devotees. In the case of prakrita Rasa, it is the sthayi-bhava which in conjunction with the vibhavas, is transmuted into rasa. But in the case of aprakrita Rasa, the parinamaja rupa is made manifest by the achintya Sakti (vide Chs. IV and V) without forsaking the previous states. In cases like these, the parinami (evolutionary) and parinamaja (unchangeable) rupas are one and the same. Karnapura says further that sthayi-bhava is the samavayee karana, and the vibhavas are the nimitta karana. The vikaras which help sthayi-bhavas pass into the Rasa stage, are the a-samavayee karana of Rasa evolution. Vibhavas and the changes in the sthayi-bhava are not the only cause (pratikarana of Rasa); but these are the determining cause, which make Rasa manifestation possible. In other words, vibhavas and the changes in the sthayibhava are a pre-condition for the manifestation of Rasa. This view of Kavi Karnapura is in complete agreement with the standpoint of this thesis. (Vide Chs. II, IX, X and XI). The two entities on which must depend all Rasa realisation, are the vibhavas or ahara and the sthayi-bhava. It should be noted further that it is vibhavas, which help the sthayi-bhavas regain a state, which is free from rajas and tamas, and is of the nature of suddha-sattva. Such a regaining of the state of purified sattva is made possible by the union of opposite sthayi-bhavas.

When the artist has succeeded in exciting in his reader this element of sattva, the reader is still moving on the plane of reality. At this moment, there happens an extra-ordinary thing.*[1] The aprakrita visuddha sattva, which is of the nature of bliss itself, and out of which the bodies of all heavenly beings are created (vide Chs. IV and V) flashes upon this prakrita visuddha sattva. At the moment of Rasa-enjoyment the vibhava, anubhava and vyabhicharibhava help the citta turn back from the outside world. Simultaneously there arise in the citta a great and extensive comprehension, and infinite strength and tolerance. The blissful state of the atma caitanya is the essence of Rasa enjoyment. This bliss is now reflected in the highly purified sattvic citta-vritti. This citta-vritti is now freed from rajas and tamas, and is now turned inward. The aprakrita sattva, or the blissful nature of the atma-caitanya is now being reflected in the prakrita sattva, arising out of an attainment of perfect samata.

The Vaisnava Alamkārikas similarly speak of prakrita and aprakrita Rasa-enjoyment. The Bhakti-vadins held that there is no Rasa enjoyment of prakrita and earthly heroes and heroines. The Rasa-enjoyment is only of such divine characters as Rama and Sita. The aesthete can only enjoy such poems and plays as deal with gods. If rasa-enjoyment be an impossibility through anukarana then there is no enjoyment for the Samajika. But the writers on Alamkara

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1 The reality of both prakrita and aprakrita worlds has been acknowledged by philosophers and mystics not merely of India, but all over the world. William James in his Gifford Lectures for 1901-1902, "The Varieties of Religious Experience" (Longmans, Green and Co.) discusses the affinity between the individual and the Absolute. In p. 508, James writes, "He (man) becomes conscious that this higher power is conterminous and continuous with a More of the same quality, which is operative in the universe outside of him, and which he can keep in working touch with, and in a fashion get on board of and save himself, when all his lower being has gone to pieces in the wreck". In the Chapter on Conversion, p. 243, James writes, "If there be higher powers able to impress us, they may get access to us only through the subliminal door". In the Chapter on Saintliness, p. 270, James again writes, "If the grace of God miraculously operates, it probably operates through the subliminal door". By subliminal door, James means little else than our best self, when we are over-flowing with sattva. This position is very close to what Plato says about Beauty in the Symposium, 527. "The true order of going is to use the beauties of earth as steps along which one mounts upwards for the sake of that other Beauty, going from one to two, and from two to all fair forces, and from fair forms to fair actions, and from fair actions to fair notions, until from fair notions he arrives at the notion of absolute Beauty, and at last knows what the essence of Beauty is". The attainment of balance on the physiological and psychological planes opens up the subliminal door. There is simultaneously a flashing of the Absolute Beauty or Aprakrita Visuddha Sattva by whatever name one may choose to call it, on the prakrita plane.

held that anukaryas being attended with "paramitya, laukikattva, and antaraya-yukta" (Sahitya-darpana. III) are not enjoyed as rasa, though such rasas might be transmitted into the poem and the play, through the dexterous craftsmanship of the poet, leading to the aesthetic enjoyment of the samajika. This is a distinct echo of the Natya-darpana (G.O.S. p. 159), where it is held that piteous and tearful rasas become enjoyable, through the clever craftsmanship of the poet. Madhusudan Saraswati writes (I. 13),

अतस्तदेव भावत्वं मनसि प्रतिपद्यते ।
किंचिन्न्युनांच रसतां याति जाम्य-विमिश्रणात् ॥ (338)

In his own commentary on it, he writes, visaya-vacchinna-dravavastha - manovritya - rudataya - avir-bhavitvam prapya rasatam prapnoteeti na laukika-rasasyapi paramananda-rupatanupapatti, ataevanavachinna - cidanandaghanasya bhavata sphuranad - bhaktirase - atyantadhikyam-anandasya, laukika - rase tu visaya - vacchinnasyaiva cidanandamasya sphuranat tatranandasya nyuntaiva, tasmad bhakti-rasa eva laukika-rasanupeksya sevya ityartha. The caitanya, limited by visaya, becomes first drava, and is imposed on the manas-vritti. Such imposition results in Rasa enjoyment. So there can be no pleasure in laukika rasa. But in bhakti rasa, the unlimited, uncircumscribed nature of cidananda of God is reflected ; and there is an excess of joy. In ordinary laukika rasa, the cid, being circumscribed, necessarily enjoys a restricted pleasure.

This explains how it is that all Alamkarikas have emphasized that Rasa enjoyment is of the nature of Brahma-swada. Abhinavagupta seems to have been the first to point out unmistakably this peculiar character of aesthetic enjoyment as distinct from other kinds of enjoyment. In Abhinava-Bharati vol. I. p. 285, he writes, Samajikadhiyi samya-gyojanam sambandham aikagryam be asaditavadhi-ralaukika - nirvigna - samvedanatmaka - carvana - gocaratam aneetarthascarvyamanataikasaro no tu siddha-swabhavam stat-kalika eva na tu carvanatirikta-kalavalambee sthayi-vilaksana eva rasa. Viswanatha in Sahitya-Darpana. 3.35, echoes Abhinavagupta. He writes,

सत्त्वोद्रेकादखंडस्वप्रकाशानन्दचिन्मयः ।
वेद्यान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः ॥
लोकोत्तरचमत्कार—प्राणः कैश्चित् प्रमातृभिः ।
स्वाकारवदभिन्नत्वेनायमास्वाद्यते रसः ॥ (III.2) (339)

Jagannatha writes in the same strain, and says how rasa-enjoyment is different from other kinds of enjoyment, anando hyayam na laukika - sukhantara - sadharana. . . . .itham ca- Abhinavagupta - Mammabhattadi - grantha swarasyena bhagnavarana-cidvisisto ratyadi sthayi bhavo rasa iti sthitam. (1/6). In every case of this metaphysical exposition of Rasa, there is a preliminary requirement of the attainment on the physical and physiological planes, conditions which would make the metaphysical exposition a reality. If there be but one single purpose of the present dissertation, it is to show how a speculation which began from purely physiological and physical considerations, gradually passed into the province of speculative thought. This is most appropriate, as in all systems of ancient thought, Hindu, Buddhist, Jaina as also in Greek (vide Ch. I), there has never been any sharp differentiation of the physical and physiological specula- tions from the metaphysical exposition.

CHAPTER XII

Conclusion

The Rasa speculations, which began with Caraka and Bharata, reflect an aspect of Indian Culture, which is very different from the one, represented by the advaita Vedanta of Samkara. It must have been clearly noticed that there is no room for the renunciation of Sakti in Rasa enjoyment. The ideal of the Rasa-enjoyer and the Yogin is nevertheless the same. The aesthete enjoys the varied aspects of vibhava and anubhava, stationed all the time in his own self. He takes in whatever is presented to him as the good and the beautiful. He does not renounce them because he is afraid of losing his balanced state of mind, which underlies the essence of aesthetic enjoyment (vide Ch. IX). On the other hand, it has been noticed in Chapters X and XI, how his acceptance of the world of colour and sound, is only preparing him to rise above it. That which binds others, makes him free. It has been beautifully said, jenapi badhyate devi, tenapi moksha pradeeyate.

The standpoint is very different from the standpoint of the Bhagavad Gita, which in II. 59, strongly advocates the necessity of renunciation. The Lord describes to Arjuna how to achieve prajna-sthairya, and become sthira-prajna. It is said,

visaya bi-nivartante niraharasya dehina
rasa-varjam, raso-pyasya param dristva nivartate.

A closer analysis will reveal that there are three obstacles in the way of being sthira-prajna. These are (1) āharana silata of the citta, (2) pravritti-silata of visaya, and (3) vasana-pravritti. All of us are trying to attract the visaya to ourselves. The atman rooted in the body, extends in the manomaya form, upto the end of the indriyas. It may be that the visaya is not at the extremity of the indriya, but sitll there is the scattering of sakti on the visaya itself. The visaya is attracted by the sakti. It is possible, because the atman attracts the manas ; the manas in its turn, activates the indriyas ; and the indriyas attract the visayas. In other words, if there be not an attraction of the visaya by the atman towards itself, the visaya cannot come close to the atman, or does not find any entrance inside through the indriyas.

Again, if there had not been an attraction of the visaya, the indriya could not have left its own sphere or the body, to come closer to the visaya. It has to be accepted that there is a pravritti-silata in the visaya. It makes itself manifest, because there is a tendency to manifestation or pravritti-silata in the visaya. If the visaya itself had not been pravritti-sila, it could never have been taken in as ahara (vide Ch. II).

Then comes the question of the vasana or Rasa pravritti. Vasana, which gives rise to sthayi-bhavas (vide Ch. VI), or love of the objective world, can be both of a positive and negative nature. It might be either pravritti or nivritti ; a stream of vasana moves out, and is scattered in the outside world ; but in nivritti stage, that stream is turned inward and becomes manifest.

There is pravritti in both vasana and visaya. The atman wants to take in the visaya, because there is pravritti in the vasana. But if the visaya-pravritti be turned outward, the atman inspite of its desire to take in the visaya, cannot take it in. The taking-in or aharana (vide Ch. II) is not possible if the stream of vasana or of visaya be somehow checked. The nivritti of vasana leads to transparent illumination. This is jnana-marga. No shape or form is possible from this standpoint. Shapes and forms become enjoyable or aswadya, only when vasana is present, in a latent form.

II

This position is equally accepted by those who advocate renunciation as also by those, who champion the standpoint of bhoga or acceptance. But the solution of the problem and the solution is no less than achievement of a perfect balance and equipoise—in the two standpoints, is very different. Those who advocate renunciation, hold that it is only possible if the atman by self-discipline, becomes nigraha-sila, or does not gather the visaya ; in other words, if the āharana-silaṭa of the citta be held in suspense, then the visaya-srota is thrown back to its own direction, and cannot find any entrance through the indriyas. This is renunciation proper.

The visayas on being refused an entrance, return. The Vyasa-bhasya also supports this position. It writes,

"vairagyena visaya-srota khilee-kriyate". But this vairagya cannot be of a permanent nature. It is because even when visayas turn back, there is an anuraga or attraction of the visaya (rasa-varjam) in the citta. This stream goes on even when there has been a suspension of taking-in, or aharana, by practice of vairagya and self-control.

This line of thought advocates not merely the suspension of the stream of visaya, but also the stream of the aharana of the citta. The stream of visaya is suspended ; the aharana of the citta is held in abeyance—but for the complete elimination and control of the latent desires, there must be an awareness of Truth itself. The Gita writes, "Raso-pyasya param dristva nivartate". The suddhi par excellence of the citta, according to this standpoint is the destruction of these latent desires or seeds.

This is very different from the standpoint of the Alamkarikas. They do not stand for renunciation, but for perfect enjoyment. They are not for stamping out the seeds of latent desires, but are for nursing them, fostering them, and using them for very much the same end. They do not want the soul to be denuded of everything. They, on the other hand, want it to receive everything. For in the ultimate analysis, there is not much to choose between being sunya and being purna.

The Alamkarikas were not afraid of the āharana-silatā of the citta, or pravritti-silatā of the visayas, or even of vasana-pravritti. They welcomed all these with open hands. But these became with them instruments for rising to a higher truth, a deeper realisation. Their analysis of Rasa began with aharana or vibhava (vide Ch. II). But the vibhavas would be all meaningless, if there be not the sthayi-bhavas (vide Chs. VI and XI), springing out of vasanas. Instead of being afraid of the aharana-silatā of the citta, and the vasana pravritti, they showed the way how by a happy blending of the two, between latent and freshly awakened sthayi-bhavas, it was possible to rise above both, into the illumined world of sattva. (See Ch. XI).

III

Another question wherein the present work claims distinction, is that there has been here for the first time

a systematic attempt to find out the background of the concept of Rasa. There is here for instance, a thorough-going analysis of the sources of Bharata's Rasa-speculations (vide Ch. VI). It has been proved by overwhelming evidence that Bharata's Rasa speculations were deeply indebted to Patanjali-Caraka. Bharata's encyclopadic work has been held to be a rude beginning by the majority of Indian and foreign scholars (vide Introduction. passim). But it has been proved here beyond all controversy that Bharata was standing not at the beginning of a tradition, as the father of Indian Poetics, but was rather summing up a tradition, which had been developing for a long time in Patanjala, Mahayana, Hinayana and Abhidhamma analyses. It should be noted further that a very similar position is held in Chinese Taoism. (Vide Science and Civilisation in China—J. Needham. vol. II. p. 466-67).

It has been possible for the present writer to find out the sources of Bharata, because he is firmly convinced that ancient thought, whether in India, Egypt or Greece, is dominated and held together by certain leading ideas. One such idea in the ancient world, is the concept of purification. Bharata's Rasa speculations are dominated by this idea, just as a large body of Indian philosophic thought is dominated by it. This is the concept of visuddha-sattva (vide Chs. IV and V). This is present in Caraka-Patanjala and in Bharata, as also in the later speculations of Ramanuja, Madhva and Nimbarka. The excellence of Rasa enjoyment will be adequately understood against the background of this concept of visuddha-sattva (vide Chs. I, VI, XI).

Closely associated with this standpoint is the larger question which has been discussed in Ch. I. this thesis claims originality and distinction, because it has asked the question, "What is Rasa" ?and attempted an integrated answer based on Bharata and the main thought-patterns of his age. One of the main purposes of this thesis is to elucidate the Rasa tattva. It has discussed the historical background of the concept of Rasa. It has not neglected the tattvic aspect of Rasa (vide Chs. I, IV, V). It must have been noticed that these are new and original approaches to the doctrine of Rasa, and if thoroughly pursued, will open up virgin fields of investigations, which still remain unexplored.

The trend of argument of the whole thesis is to find out further the essence of aesthetic enjoyment. The present

writer has for the first time again, emphatically shown how at the core of all aesthetic enjoyment, there lies a unique balance and equipoise. The study of Rasa in recent times has tended towards scrappiness, and has become frankly descriptive, without any awareness of the central question, lying at the root of all aesthetic enjoyment. The present writer holds that the central question of Rasa realisation is very much the same as the concept of Sama in the Bhagvad-Gita, the equalisation of prana and apana and achievement of visuva in the Tantras, the balancing of the Sun and the Moon in the Hathayoga, the mingling of prajna and upaya in Buddhism, and the unique combination of the male and female elements in oneself in Tantric Buddhism (vide Ch. X). It is what the Taoists meant by the opposition between "Yin- and Yang and the Thai Chi. "For the latter is the invisible Tao (within all forms), while the former is the visible instrument (composing all forms). Thus there is clearly (what we might call) a 'horizontal opposition' " (vide Science and Civilisation in China. vol. II. p. 466—J. Needham). At the moment of this unique combination of the sun and the moon, the prana and the apana, the prajna and the upaya, there is simultaneously the awareness of a deeper harmony underlying the universe, a truth which permeates everything, a universal principle, which is not restricted in time and place. It is firmly stated on ample evidence, that the ideal of writers on Rasa in India, was aimed at this.

IV

There is little chance of the present work coming in conflict with other works on Rasa. It is because the outlook of the present writer and the standpoint of the present thesis are entirely different from the views expressed in the works of Dr. S. N. Das Gupta, Mm. P. V. Kane, Dr. S. K. De, or Dr. V. Raghavan. While it has been felt over and over again that their works, inspite of their intrinsic merits, suffer from being exclusive of the main trends of the times of Bharata, the present writer has sought to read the Rasa speculations against the wider background of the age of Patanjala-Caraka (vide Ch. VI). The present writer has devoted himself in particular to the study of Rasa-tattva (vide Chs. I, IV, V) and to the analysis of the nature of aesthetic enjoyment. In all

these fields, the present work supplements the work of the eminent scholars already mentioned, and fills important gaps in their studies. This writer humbly puts forward his studies in the hope that these will clarify many vexed questions, and help scholars better understand Bharata through substantially increased knowledge of his predecessors (vide Chs. VI, VII, VIII) and contemporary patterns of thought (vide Chs. I, II, IV, V) and also have a fuller understanding of the essence of aesthetic enjoyment (vide Chs. IX, X XI).

APPENDIX I

In discussing Bharata's indebtedness to Caraka-Patanjali, it is important to establish the priority of Caraka-Samhita to Bharata's Natya-sastra. Bharata himself acknowledges his debt to Atharva-veda (vide Ch. VI) ; and Ayurveda has always been considered as an upanga of Atharva-veda. It should be noted that the accepted dates of Caraka-Samhita (not to speak of Agnivesa Samhita) and Bharata's Natya-sastra make it highly probable that the writer of Natya-sastra was deeply indebted to Caraka-Patanjali. It has already been noted in Introduction. Sec. II, how both Caraka-Patanjali and Bharata belong to the same period of philosophic integration, a period dominated by the concept of visuddhi.

The discussion in Chapters I, IV, V, VI, VII, and VIII must have clearly pointed out how Bharata is indebted to Patanjali Yoga-sutra and Caraka-Samhita on the speculative as also on the experimental side (vide Ch. I). The commonly accepted date of Patanjali precedes Bharata's Natya-sastra by more than three hundred years.

Prof. Woods on insufficient evidence, wants to assign the date of the Yoga-sutra between 300 and 500 A.D.; but Dr. S. N. Das Gupta in his "History of Indian Philosophy" (Cambridge) Vol. I. p. 233-7 rejects the views of Prof. Woods. On p. 237, Dr. Das Gupta writes; "the Yoga-sutras proper (first thrree chapters) were composed at a time when the later forms of Buddhism had not developed, and when the quarrels between the Hindus and the Buddhists and Jains had not reached such a stage that they would not like to borrow from one another. As this can only be held true of earlier Buddhism, I am disposed to think that the date of the first three chapters of the Yoga-sutras must be placed about the second century B.C. Since there is no evidence which can stand in the way of identifying the grammarian Patanjali with the Yoga writer, I believe we may take them as being identical".

Sir S. Radhakrishnan in his "Indian Philosophy" Vol. II (1948), p. 341, points out that "Patanjalli's Yoga-sutra is assigned to the second century B.C., though some are of opinion that it is so late as the fourth-century A.D." He further notes that "Patanjali, the grammarian, is assigned to the middle of the second century B.C., though his identity with the author of the Yoga-sutra is not proved."

It has been noticed further (vide Ch. VI) that orthodox Indian opinion identifies this Patanjali with the one, who revised the Agnivesa-Samhita, now commonly known as Caraka-Samhita. Mahamahopadhya Gananath Sen in his Introduction to Pratyaksha-shariram (Calcutta 1940) cites ancient Indian authority in support of the view that Patanjali of Yoga-sutra is identical with Caraka, as also with Patanjali of the Mahabhasya. Dr. Das Gupta in his "History of Indian Philosophy" Vol. I again, does not substantially differ from this standpoint. The striking parallelism between concepts in Caraka-samhita and the Yoga-sutra, the use of similar terminology further point towards this direction.

Indian scholars ascribe to Caraka-samhita a very high antiquity. It should be remembered that the Caraka-samhita is a revised version of Agnivesa-tantra. The editors of Caraka-samhita, published from Jamnagar (1949) by "taking into view the internal and external evidences, supported by historical consistence" are for "placing Atreya in a period not deflecting much on either side of the 8th century B.C., but certainly not later than 7th century B.C." (Vol. I. p. 64). Speaking of Agnivesa, the editors write, "He must have flourished before Panini, as we find references to Taxilla in Panini, while Taxilla is is conspicuous by its absence in Agnivesa-samhita. No author of the versatility of Agnivesa could afford to neglect mentioning Taxilla, if it were a flourishing centre of medical learning in his time" (Ibid. Vol. I. p. 76). The learned editors quote substantial evidences in support of the high antiquity of Agnivesa-tantra.

The editors say further in p. 90 that they are "by no means convinced of M. Levi's theory about the date of Caraka. If we are to go by name alone, we can claim a still higher antiquity to our author. The appellation of Caraka occurs in Vedic literature, as a patronymic; in short, Panini felt it necssary to compose a special sutra for deriving the "Carakas", i.e. the followers of Caraka. Then again, Patanjali, who is now generally admitted to have lived in the second century B.C., is known to have written a commentary on the medical work of Caraka, thus further proving the antiquity of our author, and both Cakrapani and Bhoja agree in alluding him as the redactor of Caraka."

Judging from internal evidences, the editors hold (Ibid. Vol. I. p. 81-2), "The popular religion still retained the devotion to Vedic gods and rites and the Atharva Vedic rituals, e.g. Santipaustika, Bali, Mangala and Homa are prescribed in the Caraka-samhita as aids to somatic medicine. All these circumstances point persuasively to a time when there was a ferment and upsurge of ancient Vedic thought and ritual and when India was the meeting ground of the world's peoples and their thought. It is to such a period, that we are inclined to hold Caraka, the redactor, belongs, i.e., about the second century B.C."

It should be noted further, as pointed out by the Nepal Rajguru Pandit Hemaraja Sarma in his preface to Kasyapa Samhita (Kashi Sanskrit Series, 154), the non-mention of the names of the days of the week is a significant factor for assigning an ancient date to Caraka. This is in conformity with the views of Mahamahopadhya Gananath Sen, Dr. S. N. Das Gupta, and Sir P. C. Roy.

Mahamahopadhya P. V. Kane in his History of Sanskrit Poetics (1951), p. 39, discusses the probable date of Bhatara's Natya-sastra. "Various dates have been assigned to the Natya-sastra. Mm. Haraprasad Sastri assigned it to the 2nd century before Christ (J.A.S.B. for 1913. p. 307). Prof. Levi, in a brilliant article translated in the Indian Antiquary Vol. 33 p. 163, relying upon the use of such words as swamin, sugrihitanaman and bhadramukha in the works on Natya-sastra as terms of address, tried to establish that the Natya-sastra of Bharata was composed about the times of the Indo-Scythian Ksatrapas, some of whom like Nahapana and Castana are styled swamin and bhadra-mukha

in their inscriptions." Mm. P. V. Kane deprecates such a theory, which holds that the Sanskrit theatre came into existence at the Court of the Ksatrapas (History of Sanskrit Poetics. p. 39). He holds on the other hand, that the probable date of Bharata's Natya-sastra to be round about 300 A.D. (Indian Antiquary. Vol. 46 (1917). pp. 171-183). Prof. Keith in History of Sanskrit Drama, p. 13 holds that "we cannot with any assurance place it before the 3rd century A.D." More recently, Mr. Manomohon Ghosh in Department of Letters, Calcutta University, Vol. 25, Art. 4, pp. 1-54, dealt exhaustively with the question of the date of Natya-sastra from several points of view such as the linguistic data (Sanskrit, Prakrits in Ch. 18 and the Dhrubas in Ch. 32), the treatment of metres, the mention of only four figures of speech, the mythology, the geographical data, and came to the conclusion (p. 52) that the date of the Natya-sastra must be placed between 100 B.C. to 200 A.D. Mm. P. V. Kane agrees on the whole, with the position held by Mr. Ghosh.

Mm. P. V. Kane discusses how the upper limit of the Natya-sastra cannot be fixed with any certainty. He notes how the Natya-sastra mentions Viswa-Karma on architecture and house-building (II. 2 and II, 12), a Purana (XIV. 46), Purvacaryas (XV. 22 on Sabda-laksana), Kama-sutra (XXIV. 142) and Kama-tantra (XXIV. 213 and elsewhere), Brihaspati (XXXIV. 79 on artha-sastra), Narada (XXXII. 1 on dhruba and XXXII. 484 on gandharbas), Tandu (IV. 17 on anga-haras), Pasupata (XIII. 85), Sabara, Abhira and Dravida (XVIII. 36) and Sakra (XVIII. 40). But all these details cannot lead to any certain inference about the date of the Natya-sastra. They, however, make it probable that the present Natya-sastra is not much older than the beginning of the Christian era" (History of Sanskrit Poetics. 1951. pp. 39-42). The present dissertation being on the background of the concept of Rasa, it is not necessary here to enter into an analysis of the lower limit of the Natya-sastra.

Dr. S. N. Das Gupta in "History of Sanskrit Literature, Classical Period" (Calcutta University) Vol. I. Introduction. p. cxiv, writes, "The Natya-sastra had been written probably in the 2nd century A.D." In p. 522, Dr. Das Gupta again discusses the date of Natya-sastra. Dr. Das Gupta writes, "Macdonell assigns it to the 6th Century A.D., and Mm. Haraprasad Sastri to the 2nd century B.C., and Levi to the Ksatrapa period. The fact that Kalidasa in his Vikramarvasi refers to Bharata as a muni, only shows that he was much earlier than Kalidasa. This would place the lower limit to the 3rd or 4th century B.C. From the reference in Kalidasa, we are compelled to say that Dr. De's view that the lower limit of Bharata's Natya-sastra in the 8th century A.D., seems quite untenable. In any case, there is but little evidence that the present Natya-sastra was written earlier than the commencement of the Christian era". In p. 524, Dr. Das Gupta again writes, ". . . This work could not have been at least in the present form earlier than the 1st or 2nd century A.D.". He further quotes the opinions of different European and Indian scholars about the probable date of the Natya-sastra. In a foot-note on p. 524, he writes, "Regnaud and Oldenberg fix the date of Natya-sastra in the 1st century of the Christian era. Pischel, however, regarded this to be a work of the 6th or 7th cen-

tury A.D. Dr. R. Bhandarkar thinks that the present Natya-sastra is based on an earlier work. Speaking of the Chapter on Music, he says that it belongs to the 4th century A.D., or it may even be later. Mm. Sastri regarded it to be a work of the 7th century A.D., and Jacobi places it in the 3rd century A.D." All these evidences emphasize the position held by Dr. Das Gupta as also by Mm. P. V. Kane, that the present Natya-sastra is not much older than the commencement of the Christian era.

What seems to be clear from the foregoing discussion is that Patanjali-Caraka (2nd century B.C.) precedes Bharata (1st or 2nd century A.D.) by at least three hundred years. What is even more important to remember is that both belong to the same period of philosophic integration, a period dominated by the concept of visuddhi (vide Introduction. Sec. II). It was thus natural for Bharata to draw upon Patanjali-Caraka, whose philosophical concepts dominated the age.

APPENDIX II

Scholars who may still find it difficult to accept the contention that the concept of mental rasa is deeply indebted to bodily or physiological rasa, may be referred to Aristotle's Poetics, 1453a. In this passage, Aristotle speaks of Katharsis of pity and fear in Tragedy in connection with the nature of aesthetic pleasure. A great historic discussion has centred round the phrase. No passage, probably, in ancient literature has been so frequently handled by commentators, critics and poets, by men who know Greek, and by men who know no Greek. A tradition almost unbroken through centuries found in it a reference to a moral effect which tragedy produces through the "purification of the passions" (vide Chs. IV, V, IX and X). What the precise effect is, and what are the passions on which tragedy works, was very variously interpreted. Corneille, Racine, Lessing, each offered different solutions, but all agreed in assuming the purely ethical intention of the drama. In 1857, Jacob Bernays reopened the whole question and gave a new direction to the argument.

Bernays maintained that Katharsis is a medical metaphor, "purgation", and denotes a pathological effect on the soul, analogous to the effect of medicine on the body. The thought, as he interpreted it, may be expressed thus. Tragedy excites the emotions of pity and fear—kindred emotions that are in the breasts of all men -and by the act of excitation affords a pleasurable relief. The feelings called forth by the tragic spectacle are not indeed permanently removed, but are quieted for the time, so that the system can fall back upon its normal course.

In his Zwei Aristotelische Theorie des Drama (1857), p. 10-13 Bernays writes that the pathological interpretation of the doctrine of Katharsis is decidedly the best, and at the same time, the earliest. In p. 13, Bernays refers to the two-fold sense in which the term, katharsis has been used, purgation or pathological sense which he accepts, and religious lustration, which he rejects. In pages 14-15, Bernays says that Aristotle was the son of a medical practitioner, and himself practised medicine. He further points out that Aristotle uses medical analogy in his Organon, and other important treatises. Bernays holds that Katharsis in the Poetics is thus clearly taken over from medicine. Some important conclusions about the fundamental similarity of Greek and Indian aesthetics follow, once this pathological background of the Aristotelian doctrine is accepted (vide A Brief Introduction to a Comparative Study of Greek and Indian Poetics and Aesthetics—Sen. Calcutta. 1954).

Ingram Bywater, the great Aristotelian scholar of the nineteenth century, in an article in the Journal of Philology (XXXVII. p. 267) has shown that the pathological interpretation of Katharsis was not unknown in Italy in the sixteenth and seventeenth centuries. It is in reality much older; all the essential points in fact, are to be found in Tyrwhitt's note on the present passage. There are certain emotions, Aristotle tells us, which arise in some degree in every man's soul, and in a disquieting degree in certain of us, e.g. pity and fear. Enthusiasm

is one of these disturbing emotions. Experience, however, shows that the enthusiastic music (that of the hymns of Olympus, for instance) has a salutary effect on those subject to accesses of enthusiasm, restoring them to a normal condition of calm and peace, just as though they had undergone a cure or Katharsis at the hands of a physician. The same sort of treatment (=πασχειν) is required by other emotional natures also, e.g., by those liable to accesses of pity and fear, and by the rest of mankind likewise, in so far as they have a share in these feelings; all want a certain Katharsis, a pleasurable relief (=κουφιξεσθαι) from emotion. The term in fact is a metaphor from medicine, as Aristotle intimates by making it a synonym for ιατρεια in a context too which presents a whole series of words which either have, or may have, a medical meaning (παθος, πασχειν, ισχυρως, κινησις, κατοκωχιμοι, κουφιξεσθαι, καθαρτικα). In Greek physiology, and pathology, Katharsis is a very general term for a physical clearance or discharge, the removal by art or an effort of nature of some bodily product (some περιττωμα as Aristotle would call it), which if allowed to remain, would cause discomfort or harm. The Katharsis of the soul as described in the Politics is a similar process in reference to certain emotion (=παθη)—the tacit assumption being apparently that the emotions in question are analogous to those peccant humours in the body which, according to the ancient humoral theory of medicine, have to be expelled from the system by the appropriate Katharsis. With some adaptation of the statements and hints in Politics 8.7, as thus interpreted, it is not difficult to recover the outlines at any rate of the Aristotelian theory of the Kathartic effect of Tragedy. Pity and Fear are elements in human nature, and in some men, they are present in a disquieting degree (=ισχυρως) (Compare bhave in Chs. II and XI). With these latter, the tragic excitement is a necessity (=αναγκαιον πασχειν); but it is also in a certain sense, good for all. It serves as a sort of medicine, producing a Katharsis to lighten and relieve the soul of the accumulated emotion within it; and as the relief is wanted, there is always a harmless pleasure attending the process of relief.

It is clear that the aesthetic speculations of both the Hindus and the Greeks are deeply indebted to medicine. It should be noted further that while the background of Greek aesthetics in Greek medicine has not yet been forgotten, it has been completely ignored in India for a little over a thousand years. The re-affirmation of this background of the concept of Rasa is one main objective of this thesis on Rasa. It has already been pointed out in the Introduction, how in the ancient world, mind had not yet been divorced from body. The linking up of body, mind and over-mind (vide Preface) follows as an inevitable corollary to the standpoint, which looks at physiology, aesthetics and philosophy as parts of an integrated body of thought (vide Introduction), not yet isolated from one another.

APPENDIX III

A literal translation of Sanskrit and Pali passages, quoted in the text, is here included for the convenience of readers, without any Sanskrit and Pali. Standard English translations of Bharata's The Natya-Sastra by M. Ghosh (Royal Asiatic Society of Bengal, Calcutta, 1950), Caraka-Samhita (Sree Gulabkunverba Ayurvedic Society, Jamnagar, India, 1949), Susruta-Samhita by Kaviraja Kunja Lal Bhisagratna (Calcutta, 1907), Yoga-sutra of Patanjali by Woods (Harvard Oriental Series. Vol. 17, Ed. by Lanman), the Bhagavad-Gita by Edgerton (Harvard Oriental Series. Vol. 38, Ed. by Lanman), and The Upanishads by Roer, have been used. Acknowledgement is hereby made to all these publishers for permission to use these volumes.

(1) Numbness of feet is soon removed by pedal inunction. Comeliness, strength, firmness of legs and brightness of eyes are achieved.

(2) One who has his head well oleated daily, does not get head-ache, baldness and gray hair, nor does his hair fall off.

(3) Visnu is the god of the Erotic, Pramatha of the Comic, Rudra of the Furious, Yama of the Pathetic, Siva (Mahakala) of the Odious, Yama (Kala) of the Terrible, Indra of the Heroic, and Brahman of the Marvellous Sentiments.

(4) Bahni, Brahman, Saraswati, Sarva, Visnu and Ganesa of a thousand rays (of great eminence) are the six presiding deities of the six respective Swaras (notes).

(5) In the heart, the ten great-rooted arteries, bearing great fruits are well-embedded. The great (= Mahat) and the Cardia (= Artha) are the two equivalent terms by which the heart is spoken of by the learned.

(6) In the heart are set, as spokes in the nave of the wheel, the ten great arteries, the vital breaths, prana and apana, the mind, the intellect, consciousness and the great proto-elements. In the head are set, as rays in the sun, the sense organs and the channels, carrying the sensory and vital impulses.

(7) The seats of Prana-vayu are the head, chest, throat, tongue, mouth and nose; salivation, sternutation, eructation, respiration, deglutition and similar other processes are its functions.

(8) Its seats are the chest and the throat; it supports intellect, the heart, the senses and the mind; it controls salivation, sternutation, eructation and respiration and in-take of food.

(9) Vayu is life and vitality; vayu is the supporter of all embodied beings; vayu is the whole universe; and vayu is the Lord of all. Thus is Vayu praised.

(10) How does food, when once taken in, get digested in the stomach? How does it reach the stage of rasa, and how is it again

transformed into blood? How is it changed into flesh and into fat, nerves and bones and muscles? How are bodies of embodied beings made possible? How is the growth of the growing assured; or how is strength augmented to? How is waste material got rid of; and how all such things are done separately? How is vayu inhaled and breathed out again?

(11) From the essential fluid of food are produced the body nutrient fluid, blood, flesh, fat, bone, marrow, semen and the vital essence, the material of the five sensory organs, known as the essence of the body-elements, as also such parts as body-joints, ligaments.

(12) By what marks is the Universal Spirit known, which is omniscient, which transcends everything, which is freed from all attachments, which is one and tranquil?

(13) Man is said to be the sum of the six elements, namely ether and four other proto-elements, the sixth being the element of consciousness. By some, the conscious element alone is said to constitute Man. Again, in consequence of the elemental modifications, man is said to be composed of twenty-four elements, viz. the mind, the ten organs, the fivesense-objects, and the eight-fold prakriti.

(14) A person's perception is qualified by the particular sense-organ, through whose agency that perception is born. And a perception born of the mind is styled a mental conception. The perceptions are said to be many in consequence of the diversity of the results, senses and the sense-objects..... That is transcendental, which upholds this union of the understanding, senses, mind and the sense-objects. This conglomeration of the twenty-four elements is known by the sign of Purusa.

(15) The mind is unconscious but active. The impeller, however, is the self, of which, when yoked to the mind, all activity is predicated.

(16) A wise (actor) should represent sound, touch, form, taste and smell by the sense-organs concerned, and by gestures delineating their objects, ... These are the gestures, which arise from the activities of the five sense-organs, such as skin, eyes, nose, tongue and ears. When an object of a sense-organ is contemplated in mind, it gets represented (outwardly). A person out of his mind, cannot know the object of senses, which come through five sources ..... In case of a favourable sound, form, touch, smell or taste, one should show a happy face (be pleased) by concentrating the senses in mind.

(17) The soul, which is linked with a mind, charged with desire and hatred, is known as that of one, who is Sumanassa (sensitive man). This position is similar to the one, held by Kapila and Vindyavasin; Iswarkrisna and others mean by 'manas' 'buddhi' or intelligence.

(18) Mind, reason of all sorts of intellect, is situated in the hrdaya. Mind is the only cause of all actions.

(19) The sense-organs, when led by the mind, are capable of contacting the sense-object.

(20) The spirit with its attributes, the mind and the mental concepts, are all dependent on the heart.

(21) Mind, along with the organs of senses, originates from the hrdaya of living beings.

(22) The various kinds of wholesome nourishment taken by man, viz. edibles, drinks, electuaries and masticables, on being well-digested, replenish the body elements. ..... It is by being nourished with corresponding elements that the body-elements are able to maintain the body in the normal condition.

(23) Neither out of greed nor out of ignorance should one resort to dietary. Only after careful investigation should one eat what is wholesome; for the body is verily the product of the food one eats.

(24) The body is the product of food, the disease is born of food; the distinction of happiness and sorrow results from the distinction of wholesome and unwholesome diet.

(25) In this manner, this body is the result of nourishment ingested in the four-fold manner—eaten, drunk, licked-up and masticated; and similarly the diseases that afflict this body are equally the result of food taken in.

(26) When for some reason, the body-elements belonging to the essential category have suffered decrease or increase, then the essential nutrient fluid by undergoing the required increase or decrease as the result of the food ingested, restores the balance of this group of elements.

(27) It is the very elements, whose wholesome combination, gives rise to the well-being of man that bring about, in their unwholesome combination, various kinds of diseases.

(28) O Agnivesa, know that class of foods, which helps the harmonised body-elements to retain their state of equilibrium, and the discordant body-elements to gain equilibrium, as the wholesome one.

(29) Diseases are the results of food taken in.

(30) The body is the result of food assimilated.

(31) Concentration not conscious of objects caused by worldly (means) is the one of which the discarnate attain, and to which those (whose bodies) are resolved into primary-matter attain.

(32) The sense-organs, when led by the mind, are capable of contacting the sense-objects.

(33) In the weaker order of creation, conception resulted from speech. Creatures could get whatever they wanted by mere speech. This survives even to-day, so that a conch-shell conceives by trumpeting. Conversing even for a short time with the beloved brings great pleasure and delight.

(34) Rice of the Sali variety, grounded barley, pounded wheat, juice of different varieties of grain and kidney-beans, white and with-

out husks, cucumbers and bread-fruits, fresh berries, sliced cucumbers, plantains and hairy berries (constitute ideal diet). The Yogin (ascetic) should take all these, when lightly cooked, and made palatable and nutritious to his heart's content. Such food is known as heavenly (best) diet.

(35) The experts hold that the articles of food and drink, which are of pleasing colour, smell, taste and touch, when taken systematically, constitute the life of living beings. This view is the result of practical observation. It invigorates the mind. If used as directed, it promotes the proper distribution of body-elements, vitality, complexion and the acuity of the sense-organs; the contrary conduct would lead to unwholesome results.

(36) "For mind, my child, comes of earth (food), breath of water, speech of fire." "Please, Sir, inform me still more", said the son. "Be it so, my child", the father replied. "Thus, (by food digested etc.) my son, know this off-shoot (the body) to be brought forth, for this (body) could not be without a root (cause)."

(37) It looks upon that other as essentially dear, and the dear as that another; it is invested with divine glory. Such a soul is known as Vaisvanara.

(38) The earth (food) when eaten, becomes three-fold; its grossest portion becomes faeces, its middle portion flesh, its subtlest portion mind. (6.5.1). Fire (i.e. in oil, butter, etc.) when eaten becomes threefold; its grossest portion becomes bone, its middle portion marrow, its subtlest portion speech. (6.5.3). "For truly, my child, mind comes of earth, breath of water, speech of fire." "Please, sir, inform me still more", said the son, "Be it so, my child", the father replied (6.5.4).

(39) It produces corpulence, softness, lethargy, hypersomina, inappetence, weakness of the gastric fire, hypertrophy of the tissues in the mouth and throat, dyspnea, cough, intestinal torpor, swelling of the throat, and similar other diseases, born of Kapha.

(40) It should be represented on the stage by means of serenity of eyes, and the face, sweet and smiling words, satisfaction and delight, and graceful movements of the limbs.

(41) The Erotic sentiment in separation should be represented on the stage by consequents, such as indifference, languor, fear, jealousy, fatigue, anxiety, yearning, drowsiness, sleep, dreaming, awakening, illness, insanity, epilepsy, inactivity (fainting), death and other conditions.

(42) Their smile should be distinguished by blooming eyes, face and cheeks, and in it the teeth should be slightly visible.

(43) The acid taste adds to the dish, stimulates the digestive fire, builds up the body and invigorates it, enlightens the mind, stabilises the sense functions, promotes the strength and regulates the movement of Vata. It invigorates the heart, causes salivation.

(44) It sets the teeth on edge, provokes thirst, causes flinching of eyes, horripilation, dissolves Kapha, ... vitiates the blood, causes

the sloughing of the flesh, and renders the body flabby.

(45) The laughter on occasions, not suitable to it, the laughter with tears in one's eyes, or with the shoulder and the head, violently shaking, is called the vulgar laughter (apahasita). The excessive laughter (atihasita) is that in which the eyes are expanded and tearful, sound is loud and excessive, and the sides are covered by hands.

(46) This is to be represented on the stage by means of consequents such as, shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like.

(47) It provokes the pitta, increases the blood, provokes thirst, causes fainting and great heat, disruption, corrosion of the flesh, ... aggravates the symptoms of toxicosis, breaks open swellings, dislodges the teeth, destroys manhood, impairs the functions of sense-organs.

(48) It cures unctuousness, perspiration, softening, and eliminative of excretory matter; gives relish to food, cures prusitus, allays the excessive growth of granulations; ..... if used excessively: it destroys manhood.

(49) The pungent taste purifies the mouth, stimulates the gastric fire, dessicates the food, sharpens the sense-organs, causes the nose to run and the eyes to water, sharpens the sense-organs.

(50) Also on account of having the qualities of fire in preponderance, it generates various kinds of vata, disorders in the legs, arms, sides and back, attended with giddiness, burning, pricking and stabbing pains.

(51) (A Kasaya, astringent taste .... may bring on) Wryneck (manyastambha), throbbing or quivering and tingling sensations in the body, with contraction of the limbs and convulsion etc.

(52) It dries up the mouth, afflicts the heart, distends the stomach.

(53) Terror is characterised by looseness of the limbs, the mouth and the eyes, paralysis of the thighs, looking around with uneasiness, dryness of the drooping mouth, palpitation of the heart and horripilation .... This terrible sentiment should be always represented by tremor of the hands and the feet, paralysis, shaking of the body, palpitation of the heart, dryness of the lips, the mouth, the palate and the throat.

(54) And which having gained, other gain, he counts none higher than it;

In which established, by no misery. However grievous, is he moved.

(55) Yes, it is said that as taste (rasa) results from a combination of various spices, vegetables and other articles, and as six tastes (rasa) are produced by articles, such as raw sugar, or spices or vegetables, so the Dominant states (sthayi-bhavas), when they come

together with various other states (bhava) attain the quality of the sentiment (become sentiment).

(56) The Erotic sentiment arises in connection with favourable seasons, garlands, ornaments, enjoyment of the company of beloved ones, music and poetry, and going to the garden and roaming there.

(57) This is created by Determinants, such as showing unseemly dress, ornaments, impudence, greediness, quarrel, defective limbs, use of irrelevant words, mentioning of different faults, and similar other things.

(58) From the essential fluid of food are produced and fed the body, nutrient fluid, blood, flesh, fat, bone, marrow, semen and the vital essence, the material of the five sensory organs, known as the essence of the body elements.

(59) For vitality (life) is dependent on one's nourishment, and the exercise is dependent on vitality. Hence one should be careful about one's nourishment. When the body is not cleansed, and one is very tired, hungry, thirsty, has drunk too much (water), eaten too much, one should not take exercise.

(60) One should perform exercise (in the Angaharas and Caris) on the floor, as well as (high up) in the air, and should have beforehand one's body massaged with the (seasamum) oil or barley gruel. The floor is the proper place (lit. mother) for exercise. Hence, one should resort to the floor, and stretching oneself over it, should take exercise.

(61) There is no remedy more beneficial than the administration of oil, particularly in afflictions of vata. Oil by its unctuous quality, counteracts the dryness, by its heaviness counteracts the lightness and by its heat the quality of coldness due to vata, and thus quickly imparts clarity of mind, virility, strength, colour, and the increase of the gastric fire.

(62) By filling the ears daily with oil, there will be no ear-disease of the vata type, no stiffness of the neck or jaws, nor hardness of hearing nor deafness ..... The vata is the predominant element in the sense of touch; and the sense of touch resides in the skin. Inuction is the greatest dermic tonic; thererfore a person ought to practice it daily.

(63) Prastara-sweda—hot bed sudation, nadi-sweda—steam-kettle sudation; pariseka-sweda—affusion sudation; jentaka-sweda—sudatorium sudation; asma-sweda—stone-bed sudation; kanti-sweda—cabin sudation; bhu-sweda—ground-bed sudation; kumbhi-sweda—pitcher-bed sudation; kupa-sweda—pit sudation; holaka-sweda—under-bed sudation.

(64) Thus snuff and purgatives are to be prescribed for strength and wholesomeness.

(65) It should be treated by such measures as oleation, sudation, corrective and unctuous enemata, sternutation, diet, inuction,

rub, affusion and other similar measures with due consideration to dose and time.

(66) Then in the evening or on the following day after he has bathed in genially warm water, he should be given first the tepid and thin gruel of well-cooked, old and red sali rice, the supernatent part being taken first, with due consideration of the strength of (his) digestive fire. The same course should be repeated at the second and third meal-time. While at the fourth meal-time, he should be given the well-cooked thick gruel. .... At the tenth meal-time, he should be given rice without too thick meat-juice of quail, patridge, water and salt, to be washed down with warm water.

(67) Wholesome food, mutton juice and diet are to be taken. For vitality is dependent on one's nourishment, and exercise is dependent on vitality.

(68) If there be a simple provocation of vata without any kind of occlusion, it should be treated at first with oral administration of unctuous preparations, such as ghee, fat, oil, and marrow. The person when overstrained by the oleation therapy, should be comforted by rest for a while, and should again be oleated with milk or thin gruels and meat-juices of domestic, wet-land, and aquatic animals, mixed with unctuous articles or with milk pudding mixed with acid and salt articles, and then given unctuous enemata, nasal medicaments. When he is well oleated, he should be subjected to sudation therapy, and should be given sudation treatment, after he has been well inuncted with the kettle-sudation and mixed steam kettle-sudation, and such other varieties of sudations.

(69) The patient who is debilitated and as a consequence, in whom purgation is contra-indicated, should be given evacuative enema, followed by a diet consisting of, or mixed with the drugs of the digestive group. Sudation and oleation procedures, repeated again, are beneficial. All diseases due to vata provocations are always to be treated with sweet, acid, saltish and unctuous articles of diet, nasal errhines and inhalations.

(70) The complex of causes with reference to disease—psychic and somatic—is either erroneous, absence or excessive interaction of time, mind, senses and sense-objects.

(71) Though single, a thing may have many appellations, owing to its diverse actions. Thus a man is able to perform various actions. He is given that particular appellation which is characteristic of the actions, which he does either as an agent or instrument or doer.

(72) It is not exclusively by virtue of their qualities, that substances are active. Whatever, therefore, substances do, whether by virtue of their nature as substances, or by virtue of their qualities, or by virtue of both their substantive and qualitative natures, in any given time, at any given place, having been administered in a given mode, with a given result in view—all that is their action.

(73) That which is the substratum of action and qualities and

co-existent cause is substance. Quality is co-existent and inactive cause.

(74) Likewise, the subtle direct experience, when directed to its supporting (object), is a reflection upon an object, which is either the unresoluble-primary-matter (a-linga) or the resoluble matter (linga) or the five tan-matras, which are the subtle elements, the causes of the coarse (elements).

(75) Among these (mutations), a substance conforms itself to quiescent, and uprisen and indeterminable external aspects.

(76) What then, is tan-matra, so frequently referred to? Cognition of similar qualities and non-cognition of dissimilar ones, as tan-matra of touch is softness and hardness, or tan-matra of vision is whiteness and blackness, or tan-matra of taste is sweetness and acidity, or tan-matra of smell different kinds of scents. So the universal element in such and such like qualities, not yet individualised, is known as the tan-matra or avisesa.

(77) That which is the substratum of action and qualities and co-existent cause is substance.

(78) The egotistic principle is there in tangibility, visiblty, in the principles of taste and scent. The egotistic principle claims to be the master, to be the rich, to be Lord itself.

(79) From self-consciousness proceeds egotistic principle. Out of this, through ignorance, every thing else.

(80) Samanya—universality; upadana—constituent element; visesa—particularity.

(81) Sa-jatiya—homogenous.

(82) vi-jatiya—heterogenous.

(83) Swa-gata—centred in itself.

(84) nir-visayaka—centred in absolute void.

(85) upadhi—attribute.

(86) The Infinite (bhuman) is bliss. There is no bliss in anything finite. Infinity only is bliss.

(87) Sthiti-pradhana—dominance of the stablising principle.

(88) asmita-pradhana—dominance of the egotistic principle.

(89) pravritti-pradhana—dominance of the activating principle.

(90) jiva—animality; siva—godliness, unsubstantiality.

(91) At that time, the Energy of Intellect is grounded in its own self, as (it is) when in the state of Isolation. But when the mind-stuff is in its emergent state (the Energy of Intellect), although really the same (does) not (seem) so ..... In the emergent state (of the subliminal impressions), the self has fluctuations, which are not distinguished from fluctuations of the mind-stuff.

(92) Pre-established harmony.

(93) These aspects (gunas) with conformations (anupatin), according to various disparate and comparate powers,—with their presence manifested at the time when they become dominant,—with their existence, although subordinate to the dominant (aspects) yet from their functional-activity (vyapara) inferred as included in the dominant ..... (these are denoted by the word, primary cause).

(94) "Nothing can come out of nothing, as a man with a horn". "Emergence follows a strict law of procedure"; "There is a possibility of something everywhere and at all time"; "the manifestation of the possible out of mere potentiality."

(95) The elements and the organs as its essence—this is the object of sight.

(96) The (outer) forms (when developed to) a high degree oppose each other; but the generic forms co-operate with (these when developed to) a high degree.

(97) It is the tendency (of the hindrances) which remain merely potential in the mind towards the condition of seed.

(98) His attribute is a sattva of a perfect quality.

(99) Whatever assumes either a concrete or a subtle form, is known in this world as the constituent element of that particular form. Pots, which inhere in the universal character of earth, are known as transformations of earth as such.

(100) The assemblage and decay of Rasas are governed by time.

(101) The order (of the development of the mutations) is not transgressed.

(102) (These six unparticularised forms) experience the limits of development.

(103) And people do not call them, the tongues, the eyes, the ears, the minds, but the breaths (prana, the senses). For breaths are all these.

(104) The predicate-relation (vikalpa) is without any (corresponding perceptible) object and follows as a result of perceptions or of words.

(105) (Concentration not conscious of objects) caused by worldly (means) is the one to which the disincarnate attain and to which those (whose bodies) are resolved into primary-matter attain.

(106) It is caused by the concentrated mind. The temperament is accomplished by the concentration of the mind. It may be said that in theatrical practice, situations of helplessness and misery should be so purely in accord with the temperament behind them, that they may appear to be realistic.

(107) Out of the unmanifest, man rises to the manifest stage

and again sinks into the unmanifest. Passion and delusion having taken possession of him, man revolves from birth to death like a wheel.

(108) The mind is unconscious but active. The impeller, however, is the Self, of which, when yoked to the mind, all activity is predicated. Because the self is the conscious element, therefore, it is called the agent or doer; while the mind, though actually performing, is not called the doer, because it is devoid of consciousness.

(109) When the purity of the sattva and of the self are equal (there is) Isolation.

(110) When the Sattva of the thinking-substance is freed from the defilement of the rajas and tamas, and when it has no task other than the presented-idea of the difference (of the sattva) from the self, and when the seeds of the hindrances within itself have been burned, then the sattva enters into a state of purity equal to that of the self. When this is so (tada), purity is the cessation of the experience which is falsely attributed to the Self. In this state (of purity), Isolation follows.

(111) These eight are said to be the sovereign powers of the yogis. All this accrues from the concentration of the pure mind. The final liberation without a return is said to be the dissolution of all ties, resulting from the cessation of passion and delusion, and the wearing away of powerful past actions.

(112) By these purifying means, the impure mind is cleansed, just as a looking-glass is cleansed by being rubbed with such things as oil, cloth and brush. The purified mind, thereafter, shines like the sun's orb that has come out of an eclipse, water-vapour, dust-cloud, smoke-cloud or fog. That mind, stabilised in the self, shines like the pure, steady and luminous flame of a lamp kept in a closed lantern. That pure, true, understanding, which accrues to the man of purified intellect, breaks down the exceedingly strong citadel of the darkness of the great illusion.

(113) This playfulness (lila) manifests itself in the forms of different rasas and bhavas. It is mugdha-lila as well as vidagdha-lila. It is the playfulness of the supreme lord, by which He looks at His dearest wife.

(114) "Pleased with supplications"; "goddess, quickly pleased"; "Embodiment of forbearance, forgiveness personified, emblem of grace, and unique."

(115) Compatibility with himself, incompatibility with himself.

(116) Sa-lokya—Residence in the same heaven; sa-meepya—nearness to the deity; sa-rupya—having the same form as the deity; sa-yuiya—Intimate union; absorption into the deity.

(117) The manifestation as the result of guna, is known as its sakti, or evolutionary power.

(118) To the left of the Lord shines his consort, equally endowed with all fortunes. She is always surrounded by thousands of female

attendants. Let us remember the goddess, who showers all such gifts to us.

(119) Pratibhaga-nimitta—bright, purified image. (120) Sthana-middha—inertia of intellect.

(121) Vicara—judgment into the precise nature of things; Vicikitsa—doubt, hesitation.

(122) Aparna—unalloyed, tranquil state of mind.

(123) Thus, for instance, when he is linked to that very pure type of mind that he possessed in the previous existence, then he can recall the past incarnation as well. Hence, memory follows the spirit, because it remains linked to the same mind; it is in consequence of this that a particular person is said to be a "jatismara".

(124) Keen on self-purification, eager in the performance of duties when the disturbing elements disappear, one reaches the ultimate end of beings.

(125) So how is it that the purusa, different from the sensation of touch, is invested with that quality, as a result of disturbance? Invested with qualities, the senses are stimulated to do different things. Such subjective manifestations as "I do", "I wake" are the results of such disturbances.

(126) How are action and agent related? The agent is known as one who does, enjoys, suffers and senses; the principle of "I" is distinct and separates the action is its opposite, in the form of accomplished result, to be enjoyed, and perceived, belonging to the other order. These two are referred to here.

(127) All knowledge and all activity, centred in Him, are manifested even when He goes on delighting in Himself. The refined Sakti in her three-fold nature, lies in a deep embrace. This is of the nature of Cit, full of infinite bliss, undifferentiated from the Begetter.

(128) There is no Siva without Sakti; or no Sakti without Siva. Siva can bring into existence different entities by His just wishing it (sakti). The true Saiva never accepts the differentiation of Sakti and its possessor. There can be no unique, single presence of Sakti, which means an empty nothing.

(129) There is always the identification of Sakti and its possessor, as there is between the Supreme Lord and His supreme power, like the relation between the substance and its informing qualities. It is just like the flame, which can never be without its combustibility, though at the beginning it may exist only in its cognisable, existent form. Present in the form of Sakti, it is undifferentiated from the Lord, and as such, is Siva's essential form. Such is the profession of faith of a true Saivite.

(130) Sakti performs all the material needs of Siva. Bodiless Siva, being of the nature of pure consciousness, must have Sakti for His Body.

(131) A lamp is known by its light; the sun is known by its rays; so also Sakti manifests all that is in Siva.

(132) This wide universe is the reflected image in the heart of the Lord. In that transparent mirror, this is the imperfect projection, due to the grace of no other.

(133) Sakti is victorious; it is She who delights Siva. She bears the seeds of all future generations. She is the mirror of Siva, His objective form.

(134) It manifests itself; this manifestation of all the world as a stage by the soul is due to the playful instinct, and each soul is to play its appropriate part; the inmost soul (the inner being) is of a pulsating nature, now expanding, now contracting, being essentially of the nature of void, or of a creative energy, living in the inmost temple of the body, different from the fleshly human nature. It is of an accomplished, perfected nature, manifesting the entire universe through a natural process of its own evolution.

(135) The perfectly quiescent energy, which stays and holds and makes possible all the efforts; which is essentially introvert, and when contemplated with, gives infinite delight to the heart, being the bright and ever-flowing cause of the expansive nature of the universe, gets immersed in the nectar sea of parā, and becomes absorbed in itself with the contraction and purification of body and limbs.

(136) Parā sakti (divine energy) is extremely subtle, all-pervasive, pure and holy; she is the mother of the plexus of energy (sakti-cakra), and is of the nature of bliss itself.

(137) The sakti, known as Samabaya, differentiates and identifies; she is favoured by the Lord, as can be seen from earlier literature.

(138) For Brahman is flawless and indifferent.

(139) What is done in the previous life is called past action and what is being done is present action. When they are unequal, they cause the emergence of disease, and when they are equal, they cause the alleviation of disease. ..... He who is given to wholesome food and conduct, who has discernment and detachment from sense pleasures, who is charitable, impartial, truthful and forgiving, and who follows the precepts of the sages, lives free from disease.

(140) Volitional transgression, unwholesome sense-contacts and thirdly seasonal variation are the causes of disease. Right knowledge, wholesome sense-contacts and normality of season are the remedies.

(141) The concentration of the pure mind, the true and absolute understanding, and the good—all this has been taught by the great sage.

(142) It is misuse to look at objects that are either too close or too remote, awe-striking, terrible, prodigious, hateful, frightful, monstrous or alarming.

(143) It is misuse to smell odours that are putrid, hateful, unclean, putrifying, poisonous, cadaverous.

(144) Thus these three, i.e. non-homologatory contact of senses and their objects, volitional transgression and change, each sub-divided again into three, constitute the cause of disease. Right co-ordination, on the other hand, is the cause of well-being.

(145) It is natural for some minds to have the essence of aesthetic sense. Being without rajas or tamas, it always becomes of the nature of suddha-sattva. Being differentiated from the vibhavas, it is referred to as permanent (sthayi). It enters (is transformed into) aesthetic conscience, in a different way.

(146) Acting is derived from a different source. This is derived from Rg-veda. There being a dominance of vocal intonations in it, recitations from drama, occupy a prominent place in it. Vocal intonations in recitations, having first been achieved, music is taken over from the sama-veda. In the Atharva-veda, propitiatory rites and remedies of diseases are observed. Different religious observances for the maintenance of loyal subjects and defeating and killing the enemies are necessary. Some of these might be physically represented and others shown off the stage. Actions, which carefully achieve these manifestations of the actor, are made possible through acting, because of the presence of sattva.

(147) It is the means of getting a son, in whom these qualities are based. The best means of stimulating one's manhood is an exhilarating sexual partner in the wife. When the desired sense-objects yield great pleasure even if singly experienced by the senses, then what need be said of the person of the woman in whom the delectable objects of all the senses are found established together. Such combination of the delectable objects of all the senses is found only in the person of the woman and nowhere else. Indeed it is the object that is found in the person of the woman that evokes our pleasure greatly. Hence, it is that man's pleasure is mainly in the woman and that in her is the source of progeny. In her also are righteousness, wealth, auspiciousness and the two worlds—this and the other.

(148) Then the powerful Lord Brahman, created from his mind nymphs, who were skilful in embellishing the drama, and gave them over to me in the performance. Their names are Manjukesi, Sukesi, Misrakesi, Sulocana, Saudamini, Devadatta, Devasena, Manorama, Sudati, Sundari, Vidagdha, Sumata, Santati, Sunanda, Sumukhi, Magadhi, Arjuni, Sarata, Kerata, Dhriti, Nanda, Supuskala, and Kalabha.

(149) Just as rice becomes palatable through the addition of soups and spices, so also permanent moods (sthayi-bhavas) are known to be transferred into aesthetic states.

(150) Just as by many articles of various kinds of auxiliary, cooked food (vynjana) is brought forth, so the (aesthetic) states along with different kinds of Histrionic Representation will cause the sentiments to originate. There can be no sentiment prior to (lit. without) the states, and no states without the sentiments (following it), and during the Histrionic Representation, they are produced from their mutual relation.

(151) As soups and drinks are prepared in cooking through the addition of different ingredients and spices, so also (permanent) moods are transformed into aesthetic experience through stage representation. So held Vasuki, that aesthetic experience results from permanent moods.

(152) Vasuki had given an exposition of the origin of Rasa, long ago. This is being re-affirmed in a different treatise, newly conceived and planned.

(153) It is said that, as taste (rasa) results from a combination of various spices, vegetables and other articles, and as six tastes (rasas) are produced by articles, such as raw sugar, or spices or vegetables, so the Dominant States (sthayi-bhavas) attain the quality of the sentiment (aesthetic mood) ..... It is said that just as well-disposed persons, while eating food, cooked with many kinds of spices, enjoy (asvadayanti) its tastes (rasa) and attain pleasure and satisfaction, so the cultured people taste the Dominant States (sthayi-bhavas), while they see them represented by an expression of the various emotional States and Words, Gestures and the Temperament, and derive pleasure and satisfaction.

(154) The extra-ordinary, uncommon aesthetic State is the result of bringing into the assimilation different things, as much as in cooking .... As the different ingredients like treacles, fermented drinks (make up the taste), so also dominant emotions, like madhura, fed on by the transient moods, and different tunes and melodies are coloured and become relishable.

(155) Strength is kept active by the (inner) gastric fire, which imbues the entire body, wherein the metabolic processes of all the body-elements are constantly going on like the process of time, and the circulation of the body-elements and the body-channels is unimpeded.

(156) The (emotional) states are so called by experts in drama, for they cause to originate (bhavayanti) the sentiments in connection with various modes of dramatic representation ..... Just as a combination of spices and vegetables imparts good taste to the food cooked, so the states and the sentiments cause one another to originate (bhavayanti).

(157) Let us salute the great lord of the Serpents, who for the removal of the impurities of mind, speech and body wrote the Mahabhasya and revised the text of Caraka-Samhita.

(158) I salute with folded palms, the best of all sages, Patanjali, who with meditations (yoga) removed the impurities of mind, with grammar the impurities of speech, and with the science of medicine the impurities of body.

(159) Patanjali is the formulator of the science of linguistics; he is the expositor of the great treatise on medicine, known as Raja Mriganka. He worked for the removal of the defilements of speech, mind and body. He, the king of the hooded serpent, supported this; the speech of this great fighter-king shines out brilliantly.

(160) Passion is that which dwells upon pleasure. That greed (or) thirst (or) desire, on the part of one acquainted with pleasure, or for the means of attaining it, is passion (II. 7). Aversion is that which dwells upon pain. That repulsion (or) wrath (or) anger, on the part of one acquainted with pain, ensuing upon a recollection of pain, for either the pain or for the means of attaining it, is aversion (II. 8).

(161) In the example of soups and drinks, a few, being of the nature of vasana, manifest themselves as sthayi-bhava, accompanied with accessory moods. (Vol. 1. p. 274). Because of the universal nature of aesthetic experience, for the proper development of aesthetic enjoyment, the coloration of the eternal psychical world of all responsive minds must be assured (Vol. I. p. 281). In its (Vasana's) absence, all else become absolutely useless; aesthetic concentration is possible only in creatures, endowed with latent desires or vasanas.

(162) There cannot be any one, whose mind is completely without latent desires (vasanas). ..... The permanent soul-states are the underlying, unifying thread, and others are of a transient nature ..... Concentration in all living things, is the result of this deep absorption in latent desires (vasanas).

(163) The histrionic representation with an exuberant Temperament (sattvatirikta) is superior, the one with the level temperament (samasattva) is middling, and that with no exercise of Temperament is inferior.

(164) A particular type of body goes with a particular type of mind; and conversely a particular type of mind with a particular type of body.

(165) It moves through the chest and the throat; it sustains intellect, heart, the senses and the mind; it (controls) spitting, spasm and vomitting, and helps in breathing-in. The seat of Udana vayu is the chest and it courses through the nostrils, the navel and the throat. It makes possible speech and controls the complexion and endows (us) with memory. Vyana vayu is situated outside, and spread over the entire body and controls movement and the eye-sight, by dilating the eye-lids in a moment by the help of the nerves. Almost all activities within the human system are controlled by Samana vayu, which always courses near about the stomach. The Apana vayu which moves through the lower limbs, takes in food, digests it, gets it evacuated, and chews it. The seat of Apana is the lower limbs, the buttock, the lower belly, the fatty chest of the body.

(166) The seats of prana-vayu are the head, chest, throat, tongue, mouth and nose; salivation, sternutation, eructation, respiration, deglutition and similar other processes are its functions.

(167) The seats of udana-vayu are the umbilicus, the chest and the throat. Speech, endeavour, enthusiasm, vitality, complexion and such other things are its functions.

(168) The three nerves are like a net, spread over at the back of the eye-sockets; these are known as ida, pingala, and susumna.

The heart is situated in the central nerve, in between the two other nerves, and is affected simultaneously by the two different winds. Memory and recollections are made possible through the winds, located in their particular places. Speech and consciousness are the results of these winds (nerves through which the winds move).

(169) It becomes stretched and reddened and there occurs pain in the joints. If the vata located in the blood gets provoked, there occur acute pain, burning, discoloration, emaciation, anarexia, rashes on the body, and spasticity of limbs after meals. If the vata located in the flesh and fat gets provoked, there occurs heavyness of the body .... It will cause spasticity of the neck. It is called Antarayama (emprosthomous condition). The upper and lower part of the neck becomes flexed and very stiff, the teeth becomes clinched; there is salivation, contraction of the back muscles and spasm of the muscles of the head; pendiculation and lock-jaw; these are the symptoms of Antarayama.

(170) An over-indulgence in grief, excessive sexual intercourse, inordinate physical exercise, observance of a regimen of diet and conduct in a particular season of the year, which is improper to it, use of articles of food, which are not congenial to one's own temperament, and an improper or baseful use of such oleaginous substances, are the factors, which vitiate in common the blood and (pittam) of a man.

(171) The physician should not administer sudation to people, suffering from thirst, hunger, anger, grief and jaundice, and to those who suffer from abdominal diseases, helcosis.

(172) By swimming, wayfaring, exercise and other excessive activity, by the loss of body-elements, by excessive emaciation due to worry, grief and disease, by habitual use of uncomfortable beds and seats, by anger, day-sleep, fear, suppression of the natural urges, chyme-disorder, trauma and abstention from beds, by injury to vital parts, by riding on or falling off an elephant, camel, horse or other swift-running animal or conveyance, vata gets aggravated.

(173) On observing excessive perspiration, horripilation, dermic morbidity and numbness of limbs, it should be diagnosed as Prana covered by Vyana. The treatment in this is purgation combined with unctuous articles.

(174) In condition of occlusion of Vyana by Udana, there occur rigidity, dullness of gastric fire, anhidrosis, loss of movement and absence of winking. There the treatment is wholesome, measured and light diet.

(175) In condition of occlusion of the Samana by pitta, there occur hyperidrosis, thirst, burning, fainting, anorexia and loss of body heat.

(176) The vayu, known as the vyana courses (acts) through the whole organism, and its functions consist in sending the lymph, chyle, etc. all through the body and in helping the outflow of blood (asrik) and perspiration. Five kinds of muscular movements are ascribed to

the action of the vyana vayu, a deranged condition of which is generally attended with diseases, affecting the whole organism.

(177) The disease generally commences with shivering, horripilation, cloudiness of vision, upcoursing of the bodily vayu and anaesthesis, a pricking pain in the affected locality.

(178) The channels conveying the sweat, get vitiated by over-exercise, by excessive exposure to heat, by indiscriminate indulgence in cold and heat and from anger, grief and fear.

(179) (The symptoms of vata-diseases are) depression, yearning, flexion of the body, tremors, exhaustion, giddiness, delirium, insomnia, horripilation and setting the teeth on edge; and craving for hot things.

(180) (The following are the symptoms of fever), viz. dysgensia, heaviness of limbs, inappetence, agitation of the eyes, lachrymation, hyper-somnia, seediness, setting the teeth on edge, etc.

(181) The vata is the upholder of both, structure and function (in the body) ... the controller and the conductor of the mind; the inspirator of all the senses; ... the origin of all excitement and animation.

(182) The symptoms of diseases due to vata are listlessness, depression, yawning, shaking and tremor, exhaustion, miscalculation, rambling talk, keeping awake, shivering of the body, setting the teeth on edge, and love of hot things and such like others.

(183) A case of Arditam, appearing in an extremely enfeebled or emaciated patient, or exhibiting such symptoms as a winkless vision, inarticulate speech, which hardly seems to come out of the throat, excessive palsy of the face, as well as the one of more than three years' standing, should be deemed as incurable.

(184) He, whose legs tremble before starting for a walk and who afterwards manages to go on limping, is called a kalaya khanja, one in whom the bone-joints have become loose.

(185) In the skin (lymph, chyle), it produces a discoloring of the complexion, parchedness, and twitching in the skin, and causes a complete local anaesthesia, giving rise to a tingling, piercing pain in the skin, which spontaneously bursts, or becomes marked with cracks and fissures.

(186) In the incubative stage of the disease, the legs perspire and become cold and flabby, or (on the contrary), the local perspiration is stopped and the legs become hot and dry. Moreover, a pricking pain is experienced in the affected parts, which are marked by complete anaesthesia, heaviness or heat, and discoloring of the skin.

(187) (Various kinds of blood-born diseases are gulma, mouth disease (upakusa), acute spreading affections, hemothermia, sleepiness, abcess, hematuria, memorrhagia, rheumatic condition, discoloration, arthenia of the digestive fire, excessive thirst, heaviness of limbs, burning, prostration, anorexia and headache.

(188) That is the sattvic manner of drinking, when it is drunk after adorning oneself with fragrant flower-garlands and to the accompaniment of song, where the wine has been properly prepared and pure, and taken along with delicious and clean foods and drinks, to the accompaniment of delightful conversation, which is taken in happy mood, which is attended with a healthy sense of exaltation and which increases cheerfulness and love, which has a happy termination and which does not lead to the extreme stage of intoxication.

(189) In certain others, bodily transformations (in acting) should be carefully practised; (the bodily transformations being the proof of it), it is held in the world of drama, that which can be accomplished through efforts, is only because of the uniqueness of sattvika-bhavas. It seems to be wrongly held that aesthetic enjoyment becomes possiblle, without the excitants, feelings and consequents. For songs and gestures and different forms of acting, are a mere help, and aesthetic enjoyment could not be assured by them alone. ..... Physical manifestations correspond to the emotional pattern; the body, being the abode of life, shares in its different modifications. This has been discussed in detail in the chapters on bhava and rasa.

(190) (Vayu is) the controller of death, the ruler of the under-world, the controller, the lord of creatures, the undivided one, the universal artificer, the omniform, the omnipervading, the disposer of all processes, the ultimate constituent of all existence, the omnipresent, the immanent, the outstripper of all the worlds; Vata alone is God.

(191) When however, the Vata becomes deranged in the body, it afflicts the organism with diverse kinds of disorders ..... and impairs all the senses.

(192) The works of Vata are setting the fire ablaze, the governance of the procession and orbits of the sun, the moon, the constellations and planetary systems: formation of the clouds, the release of the (atmospheric) water, the propulsion of the streams, ... the fertilisation of seeds, the growth of crops, and all process of evolution that are normal.

(193) The dispenser of happiness and misery, death and the ruler of the under-world, the lord of creatures, the undivided one, the omniform, the omnipervading, the disposer of all processes, the ultimate constituent of all existence, the omnipresent, the immanent, the outstripper of all the worlds; Vata alone is God.

(194) The characteristics of aesthetic enjoyment are an expansiveness, a tendency to manifestations, accompanied with the emergence of sattva, delight in giving form and expression to one's inmost experience, of the nature of joy, resting in oneself, and non-differentiated from the enjoyment of Bliss itself. This is the very essence of aesthetic enjoyment.

(195) Contentment (dhriti) arising from spiritual knowledge, purity, wealth and power, is always to be represented on the stage by an absence of fear, sorrow and sadness. When one enjoys objects such as (sweet) sound, touch, taste, form and smell, and is not sorry over their non-attainment, one is said to have contentment.

(196) Assurance (mati) is caused by Determinants, such as thinking about the meaning of many sastras and considering the pros and cons of things.

(197) Regarding the three types of diseases, they are endogenous, exogenous and psychic. Among these, the endogenous disease is that arising from the discordance of the bodily humours, and the exogenous from spirit-possession, poisonous winds, fire, injuries, etc.; while the psychic disorders arise from the gain or loss of undesirable or desirable things.

(198) Diseases are enumerated in their natural order. These are self-generated, or due to some adventitious cause, or due to an unbalance of the mind. Self-generated diseases originate from an unbalance of the body. Diseases of the body are due to an unbalance of vata, pitta and kapha; fever is a result of this unbalance. Adventitious diseases are due to ghosts and spirits. Possessions might be due to different kinds of ghosts; poisons may be of a mobile or immobile nature. Climate may be beneficial, as in the case of sea-breeze, or harmful as in the case of polluted air. Fire may be of earthly origin. Wounds may be of sharp instruments or of sticks or due to physical assault.

(199) The causes of exogenous diseases are injury caused by nail, bite, fall, black-magic, curse, possession of evil spirit, blow, piercing, binding, ligaturing, compression by cord, fire, weapon, lightning, seizure, and similar other causes; and the causes of endogenous diseases are the discordances of vata, pitta and kapha.

(200) Weariness in man is caused by travelling (or long way) and exercising (the limbs).

(201) Agitation is caused by Determinants such as portents, wind or rains, (outbreak) of fire, running about of elephants, ... stroke of adversity and the like. In this connection, portents include (a stroke of) lightning, and (falling) of meteors or shooting stars, eclipse of the sun and the moon, and appearance of comets. It is to be represented on the stage by looseness of all limbs, sadness, distraction of the mind, loss of facial colour, surprise and the like.

(202) This type may be divided into two main sub-divisions, according as the disease is due to such acts of God, as when a man is struck with lightning, etc., or to the malignant influences of demons and monsters, and these may be further grouped under two main sub-heads, according as the disease assumes a contagious character (epidmic), or is purely accidental.

(203) (Popular rising is to be represented by) ..... taking up weapons and armour, mounting elephants and horses and chariots, striking and the like.

(204) By excessive starvation, swimming, wayfaring, exercise and other excessive activity, by the loss of body-elements, by excessive emaciation due to worry, grief and disease, by fear and suppression of the natural urges, chyme-disorder, by trauma and abstention from food, by injury to vital parts by riding on or falling off an elephant,

camel, horse or other swift-running animal or conveyance, by these factors, the vata is aggravated, and fills up the vacuities in the body-passages, and produces various kinds of disorders, which affect the whole body, or which get localised in a single region.

(205) Death due to (an attack of) ferocious animals, elephant, horse or falling from chariots and mounts, wound by weapons should be represented by absence of any further movement of the body.

(206) Fright is caused by Determinants, such as flash of lightning, a meteor, thunder, earthquake, clouds, crying or howling of big animals and the like.

(207) Distraction (moha) is caused by Determinants, such as accidental injury, adversity, sickness, fear, agitation, remembering past enmity and the like. It is to be represented .... by .... want of movement, (excessive) movement of (a particular) limb.

(208) Epilepsy (apasmara) is caused by Determinants, such as being possessed by a god, a Naga, a Yakas, a Raksasa, a Pisaca and the like and a memory of such things, eating food left after somebody's partaking of it, staying in a deserted house, non-observation of proper time (in taking food, in sleeping etc.), derangement of humours (dhatu) and the like.

(209) May the slovenly shag-haired goddess, Putana, who is dressed in dirty clothes, and who loves to haunt lonely dwellings, preserve the child. May the fierce-looking, frightful goddess, who is as black as a dark rain-cloud, who loves to haunt lonely and dilapidated human dwellings, and when body gives off filthy odours, protect the child from all evils.

(210) Looseness of the limbs, disturbed sleep, whether by day or at night, loose stools, emission of a crow-like smell from the body, vomitting, appearance of goose-flesh on the skin, and thirst, are the specific symptoms of an attack of the child by the Putana-Graha. Dislike for the breast-milk as well as an attack of dysentry (Atisara), cough, hic-cough, vomitting, fever, discolouring of the complexion, and swelling in the skin as well as an inclination to lie always on the face, are the symptoms which are exhibited in case of an attack by the Andha-putana-Graha. Constant and frightened starting up, excessive shivering, comatose sleep, constant diarrheic stools and bloody smells of the limbs, are the symptoms .... of an attack by Sita Putana.

(211) Falling down suddenly on the ground, trembling, foaming in the mouth, and rising up while senseless, are conditions during Epilepsy.

(212) (The causes are) piercing, binding, ligaturing, compression by cord etc.

(213) By a diet that is dry, cold, scanty and light, by sexual excess, excesssive working and wrongful treatment, by excessive starvation, swimming, wayfaring, exercise and other excessive activity.

(214) Weakness (glani) proceeds from Determinants, such as vomitting, purgation, sickness, penance, austerities, fasting, mental worry, too much drinking, sexual indulgence, too much exercise, travelling a long way, hunger, thirst, sleeplessness and the like.

(215) In a condition, where pitta and kapha are decreased, the increased vata, by compressing the vital centres, destroys consciousness or convulses the whole body.

(216) A man with apprehension (sanka) has a dark face, a thick and protruding tongue, slightly trembling limbs, and he constantly looks sideways.

(217) Ptosis of eye, ptosis of eye-brows.

(218) When however, the vata becomes deranged in the body, it afflicts the organism with diverse kinds of disorders, tending to impair its strength, complexion, well-being and life, gives rise to fear, grief, stupefaction, depression of the spirits and delirium.

(219) Depression (dainya) is caused by Determinants, such as poverty, mental agony, and the like. It is to be represented on the stage by Consequents, such as want of self-command, dullness of the body, absent-mindedness, giving up of cleansing (the body) and the like.

(220) Despair arises from nonfulfilment of the work begun, being taken at the time of committing theft, and giving offence to the king and the like.

(221) Fever with a feeling of cold should be represented by consequents, such as shivering, tremor of the entire body, bending (the body), shaking of the jaws, narrowing down the nasal passage, dryness of the mouth, horripilation, lamentation and the like. ..... And that with a feeling of heat is to be represented by throwing out clothes, the hands and the feet, desire (to roll on) the ground, (use of) unguents, desire for coolness, lamentation, crying and the like.

(222) (Symptoms of vata-jvara are) difficulty of the movement of jaws; noises in the ears; piercing pain in the temples; astringent taste in the mouth; disgnesia; dryness of mouth, palate and throat; thirst; cardiac spasm; dry vomit; dry cough; suppression of sneezing and eructations; aversion of taste; .... depression, yawning, flexion of the body, tremors, exhaustion, giddiness, delirium, insomnia, horripilation and setting the teeth on edge, craving for hot things.

(223) And that with a feeling of heat is to be represented by throwing out clothes, the hands and the feet, desire (to roll on) the ground, (use of) unguents, desire for coolness, lamentation, crying and the like.

(224) (The symptoms of pitta-jvara are) bilious vomitting, diarrhoea; aversion to food; asthenia, depression of spirits; delirium and eruptions of red spots on the body; green or yellow tinge of nails, eyes, face, urine, faeces and skin; acute hyper-pyrexia; excessive burning; craving for cold things.

(225) The fever-patient afflicted with a sensation of burning, should lie down at east, in a specially constructed water-cooled chamber, or an apartment cooled by frequent spraying of ice-cold water, on the petals of cold, blue and red lotuses, blue water-lilies or plaintain leaves or clean silken raiment, constantly sprinkled with cold sandal-water.

(226) (The symptoms are) restlessness of the eyes, noises in the ears, hurried respiration, dribbling of the mouth .... constant horripilation.

(227) The other types of sickness are to be represented on the stage by Consequents, such as narrowing down the mouth, dullness of the body, (deep) breathing, making (peculiar) sounds, crying, tremor and the like.

(228) Insanity occurs owing to death of beloved persons, loss of wealth, accidental hurt, wind (vata), biles (pitta), phlegm (kapha), and derangement of the mind in various ways.

(229) The vata becomes provoked by excessive indulgence in dry, light and cold articles, by overuse of emesis, purgation, enemata and errhines and by excessive exercise, by suppression of natural urges, fasting, trauma, sexual indulgence, anxiety, grief, depletion of blood, waking and faulty posturing.

(230) It is to be represented on the stage by laughing, weeping, crying, talking, lying down, sitting, running, dancing, singing, and reciting (something) without any reason, smearing (the body) with ashes and dust, taking grass, remains of a flower-offering (nirmalya), soiled clothes, rags, potsherd, earthen tray as decorations (of the body), many other senseless acts and imitation of others.

(231) The vata getting severely provoked by indulgence in dry or cold diet, or by excess of purificatory procedure or atrophy of body-element or by fasting and vitiating the brain, which is already overcome with worry etc., soon impairs the understanding and memory as well. The following are the symptoms of insanity arising from provoked vata; laughing, smiling, dancing, singing, speaking, bodily movements and weeping, all of which are out of place; hardness, leanness and dusky-red coloration of the skin and the disease in its anabatic phase at the close of digestion of food.

(232) Intolerance, turbulence, nudity, intimidation, running about, heated condition, anger, craving for shady places and cooling foods and drinks and icteric tinge of the body, are the symptoms of insanity due to pitta.

(233) Smearing (the body) with ashes and dust, taking grass, remains of a flower-offering (nirmalya), soiled cloth, rags, potsherd, earthen tray as decoration.

(234) Possession by the gods, sages, gandharva, pisaca, yaksha, rakshas and manes, and the failure in the proper discharge of observances and vows in this life or the previous one—these are the cause of the insanity of the exogenous type.

(235) One who is fond of dancing, singing, music, recitation, gossip, food, drinks, baths, garlands, incense and unguents, is to be known as insane due to the possession by the yakshas.

(236) One who shows a love for sitting on dung-heaps, slag-heaps, road-ways, rag-heaps, haystacks, stones and wood-heaps, who has a voice that is broken and dry, is to be known as insane due to possession by the pisachas.

(237) One who is passionately fond of musical instruments, played by mouth, dance, singing, food, drinks, baths, garlands incense and unguents; who loves the wearing of red-coloured garments, sacrifices, jesting, gossip and questioning and whose body-odour is pleasant, is to be known as insane due to possession by the gandharvas.

(238) A person, under the influence of a Gandharva Graha moves about happily along lovely river-banks, or in the lovely forest. Always cleanly in body and acts, he shows fondness for songs, flowers and sweet scents, laughs merrily, and croons sweet songs and dances.

(239) One who is fond of dancing, song, music, praise, and is well-versed in poetry, anecdotes, history and legends, is constantly addicted to the pleasures of fragrant unguents, garlands, ointments, fine raiments, women and recreation, and is free from envy, is to be known as belonging to the Gandharva type.

(240) One who takes moderate food, loves sweet scent, and is enjoyed in vocal and instrumental music, is known to possess the nature of a goddess.

(241) (The symptoms of vata-disorder are) tremors, pendiculation, hiccup, asthenia, hyperphasia, dryness, harshness, dusky-red appearance, insomnia, mental restlessness.

(242) O Maruta, you know the might of all the creatures and are the life of all the world.

(243) The pitta, lodged in the head, being much vitiated by the use of pungent and acid articles, salt, alkali, wine and by anger, heat and fire, causes disorders of the head. In this condition, there is heat and pain in the head, a desire for cold things, burning sensation in the eyes, and there occur also thirst, giddiness and perspiration.

(244) It is to be represented on the stage by energy, determination, reflection with a downcast face, shaking the head, perspiration and the like.

(245) Indolence, arising from lassitude as well as nature, should be represented on the stage by discontinuance of all activity, except taking food.

(246) Being rooted to one spot, silence, little disposition for movement.....constant somnolence..... these are the symptoms of the kapha type of insanity.

(247) A person, who excessively drinks fresh wine, develops alcholism, characterised by predominance of kapha. Vomitting, anorexia,

nausea, torpor, rigidity, heaviness and chilliness are to be known as symptoms of alcholism of the kapha type.

(248) Those who are wearied by the strain of singing, study, drink and society of women, toil, bearing heavy burdens or by way-faring, those who are dyspeptic, those who suffer from wounds or ulcers, those who are emaciated, those who are aged, tender of age or weak, those who suffer from thirst, diarrhoea, colic, dyspnea and hiccup, those who are wasted of body, those who have had a fall or who are injured and insane, and those who are fatigued by travel and long vigils; those who are worn out by anger, grief and fear, and those who are habituated to day-sleep should take to sleeping in the day in all seasons alike.

(249) While intoxicated, some sing, some laugh, some use hot words, while others sleep. Among these, persons of the superior type sleep, those of the middling type laugh and sing, and those of the inferior type, cry or use hot words.

(250) Generally, in the first stage of intoxication, mental faculties get stimulated. In the second stage, the real nature of the man is slightly revealed, and in between the second and the third, it is fully revealed. As rain stimulates the growth of crops and fire reveals the quality of gold, similarly drink produces both these effects, on the minds of men. Just as fire reveals the high, medium and low quality of gold, similarly drink reveals the true quality of the mind concerned.

(251) That is the sattvic manner of drinking, where it is drunk after adorning oneself with fragrant flower-garlands and to the accompaniment of song, where the wine has been properly prepared and pure, and taken along with delicious and clean foods and drinks, which is drunk always to the accompaniment of delightful conversation, which is taken in happy mood, and is attended with a healthy sense of exaltation and which increases cheerfulness and love, which has a happy termination, and which does not lead to the extreme stage of intoxication.

(252) Light intoxication is characterised by smiling face, pleasant feeling, joyful body, slightly faltering words, delicately unsteady movement, and relates to persons of superior types. ..... Medium intoxication is characterised by drunken and rolling eyes, drooping arms or arms restlessly thrown about and irregularly unsteady movement, and relates to persons of the middling type.

(253) The people of sattvic temperament are not immediately subject to the morbid effects of intoxication, Wine cannot quickly impair the quality of a strong mind.

(254) That is the rajasic manner of drinking, which causes speech that is partly gentle and partly rude, partly distinct and partly indistinct and varying every moment in its nature and is incoherent and generally ending in an unhappy condition.

(255) Fitful recollection, fitful forgetfulness, frequent indistinct, thick and laryngeal speech, indiscriminate talk, unsteady movement,

impropriety in sitting, drinking, eating, and conversation—these are to be known as the symptoms of the second stage of alcholic effects.

(256) Excessive intoxication is characterised by loss of memory, and incapacity to walk due to vomiting, hiccough and cough, and a thick protruding tongue and spitting, and relates to persons of the inferior type.

(257) Severe aches in the entire body, stupefaction, cardiac pain, anorexia, incessant thirst, fever with the characteristics of either cold or heat,..... obstruction in the chest, cough, hiccup, dyspnea, insomnia, tremors all over the body, disease of the ear, eye and mouth, stiffening of the waist, vomiting, diarrhoea, and nausea of vata, pitta or the kapha type, giddiness, delirium and hallucinations of sight.

(258) In the first stage of intoxication, the vital essence is not affected, but the mind becomes stimulated. In the second stage, the vital essence is slightly affected, and in the third stage, it is completely affected.

(259) (Agitation) due to violent winds is to be represented by veiling (the face), rubbing the eyes, collecting (the ends) of clothes (worn), hurried going and the like. (Agitation) due to (heavy) rains is to be represented by lumping together of all the limbs, running, looking for some covered shelter and the like. (That due to an) outbreak of fire is to be represented by eyes, troubled with smoke, narrowing down all the limbs, or shaking them, running with wide steps, flight and the like.

(260) The patient should be diaphorised by making him put on warm clothing or exposing himself to the sun, or by becoming fatigued after a long walk, or by wrestling, or some other physical exercise, load-carrying, etc. or by arousing his anger in a case where the deranged vayu would be found to be surcharged with the deranged fat or kapha.

(261) Exercise, warm rooms, heavy clothing, hunger, excessive drinking, fear, wrath, plasters, war and sun-shine—these ten induce perspiration in a man, without the agency of external heat.

(262) The pitta lodged in the head, being much vitiated by the use of pungent and acid articles, salt, alkali, wine and by anger, heat and fire, causes disorders of the head. In this condition, there is heat and pain in the head, a desire for cold things, burning sensation in the eyes, and there occur also thirst, giddiness and perspiration.

(263) Coryza, diseases of the mouth, nose, eyes and ears, giddiness, facial paralysis, head-tremor, spasm of throat, neck or jaws —these and various others are the diseases, born of morbid vata and other humours and of parasitic infection.

(264) In case of snake-bite or taking poison (there is gradual) development of its symptoms, which are eight in number, viz. thinness of the body, tremor, burning sensation, hiccough, foam from the mouth, breaking of the neck, paralysis and death ..... The first

symptom of the development (of the effect of poison) is thinness of the body, the second tremor, the third a burning sensation, the fourth hiccough, the fifth foaming in the mouth, the sixth breaking of the neck, the seventh paralysis and the eighth death.

(265) The power of the poison will lead to the quivering action of poison is the general weakness of the body, the second tremor, the third a burning sensation, the fourth hiccough, the fifth froth (in the mouth), the sixth breaking of the neck, the seventh paralysis and the eighth death.

(266) Eyes with sunken eye-balls, (depressed) cheeks, lips, belly and shoulder, and feebleness of arms will represent (general) weakness. Tremor (vepathu) should be represented by shaking simultaneously, according to the situation, the head, the hands and the feet, or one of these limbs separately. Burning sensation (daha) should be represented by shaking violently the entire body, scratching the (different) limbs and throwing out the hands and other limbs. Hiccough (hikka) should be represented by repeated blinking of eyes, belching, vomiting, convulsion (aksepa), and uttering of indistinct sounds. Froth (phena) in the mouth should be represented together with belching, vomiting, licking the corners of the mouth, senselessness and lack of movement of the eyes. Breaking of the neck should be represented by the shoulder, touching the cheek and the lowering of the head. Paralysis should be represented by inaction of all the sense-organs. Death (marana), whether it is due to a growth of disease or to snake-bite, should be represented, according to the dramatic convention (natya-dharma) by the closing down of the eyes.

(267) In the first stage of a case of poisoning by a sthavara (vegetable or mineral poison), the tongue becomes dark brown and numbed, and epileptic fits and hard breathing follow in its wake. The second stage is marked by such symptoms as shivering, perspiration, burning sensation, itching and pain in the body; when seated in the Amasaya (stomach), it causes pain in the region of the heart. The third stage is marked by a dryness of the palate and severe (colic) pain in the stomach. The eyes become discoloured, yellow-tinted and swollen. When seated in the Pakvasaya (intestines), it produces hiccough, cough and a sort of pricking pain and rumbling sound in the Antra (intestines). The fourth stage is marked by an extreme heaviness of the head. The fifth stage is marked by salivation, discolouring of the body and a breaking pain in the joints. It is marked also by the aggravation of the Doshas and pain in the Pakvadhana (intestines?). The sixth stage is characterised by loss of consciousness or excessive diarrhoea while the seventh stage is marked by a breaking pain in the back, the shoulders and the waist, and a complete stoppage (of respiration).

(268) In the first stage of poisoning, as a result of vitiation of the body nutrient fluid, there occur, at first, thirst, stupor, setting the teeth on edge, ptyalism, vomiting and prostration. In the second stage, when the blood gets vitiated, there occur discoloration, giddiness, tremors, fainting, sternutation, tingling pain in the body and asthma. In the third stage of poisoning, when the flesh gets vitiated, there

will be eruption, pruritus, edema and wheals. In the fourth stage, when there is vitiation of vata, and other humours, there will be burning, vomiting, body-ache and fainting, etc. In the fifth stage, there will be darkness of vision, or vision of various colours. In the sixth stage, there will be hiccup; and in the seventh stage, there will be paralysis of the muscles, supporting the shoulder girdle. In the eighth, there occurs death. These are the eight stages of toxicosis.

(269) A patient, suffering from an attack of fistula in ano, characterised by an emission of flatus (vayu), urine, fecal matter, worms and semen through the ulcerated locality, should be given up as lost..... A patient suffering from abdominal dropsy (ascites), by pain at the sides, aversion to food, oedematous swelling of the limbs, dysentry ..... should be given up as incurable. ... A case of fever in which the patient becomes restless and tosses about in the bed in an unconscious state, and lies extremely prostrate, or is incapable of sitting or holding himself up in any other position ..... is sure to end in death. .... Similarly, a case of fever attended with hiccough, dyspnoea, thirst, fits of unconsciousness or fainting, and rolling of the eye-balls, proves fatal in a weak and emaciated patient, who is found to breathe hurriedly through the nose.... A fever patient, and specially an old one, extremely enfeebled and emaciated, readily succumbs to an attack of dysentry, in which laboured respiration, colic and thirst supervene. ..... A patient suffering from an attack of Gulma (abdominal gland) and on the verge of death, exhibits such symptoms as laboured and painful respiration, colic pain, unquenchable thirst, aversion to food, loss of consciousness, anaemia, and the sudden obliteration of the granthi (gland).

(270) Death from sickness is to be represented on the stage by consequents, such as looseness of the body, motionlessness of the limbs, closed eyes, hiccough, deep breathing, looking for family members, speaking indistinct words and the like.

(271) The pathological conditions of speech that are like the bleating of a sheep, or low-voiced, choked, indistinct, quivering, painful and like stammer are considered to be abnormal varieties of speech.

(272) What about the bodily changes, which are its results, so that it is said that in the world of acting, that alone exists, which can be shown as completed through great efforts; the uniqueness of sattvika-bhavas as differentiated from vibhava (stimulants), anubhavas (feelings), vyabhi-charibhavas (accessories) must be clearly understood; because without it, aesthetic experience is never made possible. In acting, it is accompanied with music and tunes and different forms of stage-representation.

(273) Temperament partakes of the nature of the body, and and feeling (bhava) arises from Temperament.

(274) Women are known to possess the nature of gods, Asuras, Gandharvas, Raksasas, Nagas, birds, Pisacas, Yaksas, tigers, monkeys, elephants, deer, fish, camel, Makara, asses, horses, buffaloes, goats, cows and the like.

(275) Of these two, the body is of four kinds on account of the manner of propagation as shown previously. The mind is of three kinds—pure, passionate and ignorant. The pure mind is considered to be without any taint as it represents the beneficient aspect of the intelligence; the passionate mind is tainted as it represents the violent aspect; the ignorant mind is also tainted on account of its representing the deluded aspect.

(276) A woman, who has delicate limbs, steady and soft looks from the corner of her eyes, is free from disease, has lustre, munificence, truth and simplicity, emits very little sweat, has middling sexual passion, takes moderate food, loves sweet scent, and is engaged in vocal and instrumental music, is known to possess the nature of a goodess.

(277) One, who is pure, devoted to truth, self-controlled, of right discrimination, endowed with knowledge, understanding and power of exposition and reply, possessed of memory, free from desire, anger, greed, conceit, infatuation, envy, dejection and intolerance and equally well-disposed to all creatures, is to be known as being of the Brahmic type.

(278) A woman who is pleased to hear music, and to witness dance, is careful about the cleanliness (of the body), and has soft skin, glossy hairs and charming eyes, is known to possess the nature of a Gandharva.

(279) The features of a Gandharva-kaya person are love of garlands and perfumes, fondness of songs and music, and love-making.

(280) A woman who transgresses laws and practises trickery, is confirmed in anger, very cruel, fond of wine and meat, always irascible (in temper), very proud, fickle-minded, very covetous, harsh, fond of quarrel, jealous and inconstant in affection, is said to possess the nature of an Asura.

(281) (a) One who is valiant, despotic, of an envious disposition possessed of authority, given to poses, terrifying, pitiless, and fond of self-adulation, is to be known as representing the Asura type. (b) One who is intolerant, of implacable hate, bides his time and then strikes, is cruel, gluttonous, inordinately fond of flesh-foods, of an excessively somnolent and indolent disposition and envious, should be known as representing the Raksasa type. (c) One who is brave, when excited, touchy, of an indolent disposition, who arouses fear in the beholder and is devoted to food and the pleasures of recreation is to be known as representing the Sarpa type.

(282) A woman, who has the habit of hurting one with nails and teeth, is disposed to anger, jealousy and quarrel, and likes to roam at night, is said to possess the nature of a Raksasa (24. 107). A woman, who has a pointed nose and sharp teeth, slender body, reddish eyes, complexion of a blue lotus, is fond of sleep, very irascible, is said to possess the nature of a Naga (24. 104).

(283) A sarpa-sattva man is irritable, laborious, cowardly, angry, double-dealing, and hasty in eating and sexual intercourse.

(284) One who is of a forbidding disposition, unintellectual, disgusting in his behaviour and dietic habits, abandoned to sex pleasures, and given to somnolent habits, is to be known as belonging to the animal type. One who is pusilanimous, unintelligent, greedy for food, unstable, of persistent likes and dislikes, of itinerant habits and fond of water, is to be known as belonging to the fish type. One who is lazy, exclusively devoted to the business of eating and devoid of mental faculties, is to be known as belonging to the vegetable type.

(285) The features of a pasava-sattva man are perverseness of intellect, parsimoniousness, frequent sexual dream and incapacity of ascertaining or discerning anything. The features of a matsya-sattva man are unsteadiness, stupidity, cowardice, fond of intermissive quarrel and oppression and longing for water. The features of a vanaspati-sattva man are fondness of staying at the same place, constant eating and absence of truthfulness, piety, riches and enjoyment.

(286) The sentiment is produced (rasa-nispattih) from a combination (samyoga) of Determinants (vibhavas), Consequents (anubhavas) and Transitory states (vyabhicharibhavas). Is there any (parallel) instance? Yes. It is said that, as taste (rasa) results from a combination of various spices, vegetables and other articles, such as six tastes (rasa) are produced by articles (such) as, raw sugar or spices or vegetables, so the Dominant States (sthayi-bhava), when they come together with various other states (bhava) attain the quality of the sentiment (i.e. become sentiment). Now one enquires, "What is the meaning of the word, rasa"? It is said in reply to this (rasa is so called) because it is capable of being tasted (asvadyate). How is rasa tasted? (In reply) it is said that just as well-disposed persons while eating food, cooked with many kinds of spices, enjoy (asvadayanti) its tastes (rasa) and attain pleasure and satisfaction, so the cultured people taste the Dominant States (sthayi-bhavas), while they see them represented by an expression of the various states with words, Gestures and the Temperament, and derive pleasure and satisfaction.

(287) The States are so called by experts in drama, for they cause to originate (bhavayanti) the Sentiments in connection with various modes of dramatic representation. Just as by many articles of various kinds, auxiliary cooked food (vyanjana) is brought forth, so the States along with different kinds of Histrionic Representation will cause the Sentiment to originate. There can be no Sentiment prior to (without) the States and no States without the Sentiments (following it), and during the Histrionic Representation, they are produced from their natural relation. Just as a combination of spices and vegetables, imparts good taste to the food cooked, so the States and the Sentiments cause one another to originate. ..... The Comic (Sentiment) arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious. A mimicry of the Erotic (Sentiment) is called the Comic, and the result of the Furious Sentiment is the Pathetic, and the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see results in the Terrible.

(288) The Comic (Sentiment) arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious. A mimicry of the Erotic (sentiment) is called the Comic, and the result of the Furious Sentiment is the Pathetic, and the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see, results in the Terrible.

(289) Volitional transgression, unwholesome sense-contacts and thirdly seasonal variation are the causes of diseases. Right knowledge, wholesome sense-contacts and normality of season are the remedies. ... What is done in the previous life is called past action, and what is being done now is present action. When they are unequal, they cause the emergence of disease, and when they are equal, they cause the alleviation of disease. ... He who is given to wholesome food and conduct, who has discernment and detachment from sense pleasures, who is charitable, impartial, truthful and forgiving, and who follows the precepts of the sages, lives free from disease.

(290) The effect is here said to be "the equilibrium of the body-elements", and the procedure of maintaining the equilibrium of the body-elements is the objective of this science of medicine. The complex of causes with reference to disease—psychic and somatic—is either erroneous, absence or excessive interaction of time, mind, senses and sense-objects. The body and that which is called the mind, are both considered to be the abodes of diseases, likewise of well-being; their concordance is the cause of well-being.

(291) From the moment of conception, some men are equi-balanced as regards the three humours—vata, pitta and kapha: some have a predominance of vata, some of pitta, and some of kapha. Of them, the first alone enjoy perfect health, while the rest are liable to disease. Their body-habitus is named according to the continual predominance of a particular humour in the body.

(292) The body elements become discordant, as a result of the discordance of the causative factors. Conversely, they become concordant, following upon the concordance of the causative factors. Cessation of existence, however, is always in the course of nature.

(293) The treatment of disorders, therefore, consists of such operations as give rise to the concordance of body elements. This is regarded as the function of the physician. Treatment is given with the object of ensuring that no discordance arises in the various body-elements, and that there is continued concordance.

(294) It is said that, as taste (rasa) results from a combination of various spices, vegetables and other articles, and as six tastes (rasas) are produced by articles such as, raw sugar or spices or vegetables, so the Dominant States (sthayi-bhavas), when they come together with various other states (bhavas) attain the quality of the sentiment.

(295) In soup, different ingredients are mixed together. So curd or sour drinks are distinguished by the predominance of different tastes, like bitter or sweet. Different medicaments are (the result of

mixing) grounded wheat and turmeric. The ingredients are treacle and others, which through the process of cooking, get united and disintegrated, so as to reach a refined and clarified state. ..... In the process of cooking (change) through union and disintegration, aesthetic enjoyment of an extra-ordinary nature, is made possible.

(296) There are ten principle nadis, which are filled in by it; the nadis are known by different names, according to their positions in the body. By principal is meant the important; so it is said. There are Ida and Pingala.

(297) The One, who sees everything, and appears to do everything, is seated in the inmost of the eight-fold whorls of the lotus, and enjoys all the time, the things to be enjoyed. He looks at the sensuous objects, and goes on judging and analysing. Pity, fear, melancholy and strangeness, or delight become the subject-matter of his thought, and undergo transformation in the process of being taken in by the indriya. So everywhere, the balance and the poise, being primarily necessary, are reached within these three nadis.

(298) The equipoise in any part of the day, is reached in early morning, in the middle and narrow point. There are five such auspicious null-points throughout the day. So in this little fragment of one-fourth part out of ten, the equipoise is reached in the middle of the noon; and it carries the stream of food and life.

(299) So from the null-point, there is quick day-break; and the movement is from south to north, and also from north to south. The equipoise between south and north is characterised, when both are equally prominent, when the nerves are impelled southward, at the very same time, half of it is turned northward. The movement is continuously maintained through the middle channel, till the equipoise is reached in the northern movement, known as summer solstice. The movement from the north to the south begins and continues till the balance is reached in the south. This is known as winter solstice.

(300) So the equipoise of day and night is reached, at the beginning of night. Starting with the day, through the increase of night, and (then through) its decrease, the balance and equipoise is reached.

(301) It is the third (or) suppressed in fluctuation in case there is no (flow) of either kind (neither of expiration nor inspiration) as the result of a single effort (to suppress both).

(302) Right in this world they have overcome birth
When mind is fixed in indifference;
For Brahman is flawless and indifferent;
Therefore they are fixed in Brahman.

(303) He is one, who looks at all creatures with equal detachment, and has conquered heaven. His mind rests in a perfectly balanced state on everything in this universe, and is absolutely unmoved. His mind and soul are without a stain.

(304) Listen to me, Oh Goddess! I speak of the character of the jivan-mukta person. He is one, who is unaffected by desire, anger, fear or greed, intoxication, stupidity or envy, vanity, shame, boast of

lineage, or speaking ill of others, pride or deceitfulness, inertia, ignorance or vain-boasting, or unmoved by heat or cold. ... ... He who is pledged to love and benevolence, renunciation, and unmoved by passions, and who is not averse to actions, leading to sensuous enjoyment in this world, who can distinguish the ephemeral from the eternal, whose judgment is secure through abstemious self-renunciation, is one without death or disease. In him, the perfect balance has been reached. He is completely emancipated, even while in human body, and has crossed the sea of this life; he is adored and served by gods and demi-gods. ... Not through deathlessness alone, nor even through godliness, but through a union of these two, emancipation-in-life is assured.

(305) He (the jivan-mukta) is stationed neither in his own self, nor in the supreme self, either through sound or sense or even thought; but like the enjoyer transformed into the object to be enjoyed (through imaginative sympathy), he is stationed always everywhere. The awareness of the emancipated-in-life finds the world as a great stage; he is the detached spectator and yet not wholly divorced from it. Such is the emancipated-in-life.

(306) The Supreme Lord, Siva is at once transcendent and immanent. He is of the essence of Bliss. ... The entirety as an undifferentiated whole, manifests itself. In reality, there is neither any receiver, nor anything to be received. All the same, the great Lord Siva manifests Himself in a thousand forms.

(307) Prajna-paramita is the embodiment of all the Paramitas. This is of the nature of samata or perfect balance. It is referred to as the best form of meditation on the Buddha.

(308) The girl, newly arrived in youthfulness, with beautiful eyes, rubbed all over with unguents, dressed in fine clothes and ornaments, is to be offered. She is to put on fragrant garlands, and sweets are to be offered with prayers. The priest, attended by the female votaries, should offer prayers with care.

(309) The Prana and the Apana are held together by mutual attraction, the Prana towards the Apana. It goes out with the sound "ha" and re-enters with the sound "sa". The jiva always goes on muttering the "hamsa" or "so-ham" ("I am He"), twenty-one thousand and six hundred times a day. The hamsa mantra is pronounced throughout night and day; this great meditation is well-known as ajapa. This particular meditation, known as ajapa, is also called gayatree, which assures salvation. There is nothing like this penance; and there is no greater good than this.

(310) Putting out outside contacts,
And fixing the sight between the eye-brows,
Making even the upper and nether breaths,
As they pass thru' the nose.
Controlling the senses, thought-organ, and intelligence,
The sage bent on final release,
When desire, fear and wrath are departed—
Who is ever thus, is already released.

(311) Contact with sounds and sense-objects, is of the nature of an external contact; the intellect by entering the approaches of the ear, goes on contemplating, making inward, what is merely outside and external. These (the external objects) are then projected outside, and held in between the eye-brows, conforming (to the image within). So prana and apana which move through the nostrils, reach a balance and harmony within.

(312) By renouncing contact with the outside material world, by withdrawing completely from everything of sensory experience, sitting in meditative concentration, thin and erect in body, (the ascetic) will concentrate on the tip of the nose in between the brows. He will evenly balance prana and apana, which move through the inward nostrils; he will make even the inhalaltion and exhalation. He will control desires, senses, mind and intellect and so enjoy eternal bliss; it is thus that he can get rid of desires, fear, anger and find salvation. So says the wise man, who looks at the essence of the soul and cares for salvation. He is completely emancipated, through this penance. Such is the nature of emancipation.

(313) Godliness, heavenly life, or all that is good and fruitful, cannot be attained except through the body. This body is the instrument through which everything is achieved. So the body must be carefully nursed, and protected always everywhere. For without the body, there can be no religion; and without religion, the (religious) observances are made impossible. Without the religious observances, there can be no concentration of mind (yoga); and without concentration, there can be no pure intelligence. Where is emancipation without this intelligence? It is not possible to do without emancipation.

(314) Vata, pitta and kapha are said to be the complex of pathogenic factors in the body; passion and delusion are, again, considered the complex of pathogenic factors in the mind.

(315) Vata is dry, cold, light, subtle, unstable, clear and rough; it is quieted by substances of antagonistic qualities. Pitta is slightly unctuous, hot, acute, fluid, acid, mobile and pungent; it is readily quieted by substances of antagonistic qualities. Kapha is heavy, cold, soft, unctuous, sweet, stable and viscid; it is quieted by substances of antagonistic qualities. The disorders, classed as curable, disappear when treated with therapeutic agents of antagonistic qualities, with due consideration of climate, dosage and season. The treatment of incurable diseases, is however, not instructed here.

(316) Having regard to the rules of healthful living in the case of those who are characterised by the predominance of one humour, the use of things antagonistic in qualities to that particular humour is beneficial; while in the case of persons with balanced humours, the balanced use of the articles of all tastes is recommended as being homologous to them.

(317) We nourish the emaciated and the feeble; starve the corpulent and the fatty; treat the man afflicted by heat with cooling measures, and with hot things him, who is afflicted with cold. We

replenish body-elements that have suffered decrease, and deplenish those that have undergone increase. By treating disorders properly with what are antagonistic to their origin, we restore the patient to the normal condition.

(318) The general (similar) is the cause of the increase of all things at all times and the particular (dissimilar) is the cause of the decrease, whereas the application of these principles in the treatment of the body leads to increase or decrease of body-elements. The general (similar) combines; the particular (dissimilar) differentiates; for the element of agreement is the general, while the particular is the reverse.

(319) So by analysing the essential nature of these eight stimulants, it is found that the five, Sringara, Hasa, Vira, Adbhuta and Santa are of a blissful nature, and their associates delight the mind, while the four others, Karuna, Raudra, Vibhatsa and Bhayanaka are of a painful nature. ... These eight principal vibhavas, presented by the stimulants, led by poetic representation, of Bhayanaka, Vibhatsa, Karuna and Raudra reach Rasa-stage. According to some others, the vibhavas of Bhayanaka and others, generate pain and worry the appreciate reader.

(320) Love (rati), which has pleasure as its basis, is caused by Determinants like seasons, garlands, unguent, ornaments, dear ones, enjoyment of a superior residential house and absence of opposition.

(321) Now Laughter (hasya) is caused by Determinants, such as mimicry of others' actions, incoherent talk, obstrusiveness, foolishness and the like.

(322) It is to be represented on the stage by Consequents, such as swollen nose, upturned eyes, bitten lips, throbbing cheeks and the like.

(323) It is to be represented on the stage by Consequents, such as shedding tears, lamentation, bewailing, change of colour, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death and the like.

(324) It is caused by Determinants, such as absence of sadness, power, patience, heroism and the like.

(325) It is to be represented by Consequents, such as trembling hands and feet, palpitation of the heart, paralysis, dryness of the mouth, licking the lips, perspiration, tremor, apprehension (of danger), seeking for safety, running away, loud crying and the like.

(326) Stupor, perspiration, speech with broken accents, shivering, tremor, indistinct articulation, pallor, fear, feeling out of sorts, are the characteristics of bhayanaka.

(327) The dominant sentiment (rati) is stimulated by acting, and carefully selected elocution, leading to its own excellence. The mind of the audience, which is touched by rajas, and dominated by tamas, and is centred in intellect, shows signs of transformations (changes).

(328) Comic laughter is known as that which is relished with attendant stimulants and appropriate sattvika bhavas. Accompanied with appropriate acting, the dominant mood exists, and there is a trace of rajas (disturbing element) in the otherwise purified mind of the spectator.

(329) At the moment of the representation of a dominant mood, accompanied with stage-representation, the mind of the spectator is tinged with rajas and tamas. The egotistic principle brings about its transformations; and this is known as Raudra rasa, and is enjoyed as such. It is accompanied with vibhavas, which are its companions; it exists as the dominant mood at the time of stage representation.

(330) There is a dominance of the stupefying element (tamas) in mind, which appears to be in deep contemplation, and is full of inertia; this is the attendant element, which brings about changes. This reaches the stage of Karuna rasa, and is enjoyed as such, though its stimulants and such others, associated with it, are condemned as inferior (because of the presence of tamas).

(331) Anger, grief and fear are directly opposed to happiness. But they become aesthetically enjoyable, attended by appropriate consequents.

(332) The mind of the spectator is stimulated by sattva, accompanied with rajas. Such is the modification or change brought about in the mind of the sensitive man.

(333) So the mind and the thought of the audience are charged with a trace of tamas, which brings about changes, even though it is filled with sattva.

(334) The Comic (sentiment) arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious. A mimicry of the Erotic (sentiment) is called the Comic, and the result of the Furious Sentiment is the Pathetic, and the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see results in the Terrible.

(335) In a well-known work of literature, where there is a display of different sentiments, one sentiment must be given prominent place in the interest of the well-being of the rest.

(336) Certainly such rasas, which are not incompatible as Vira-Sringara, Raudra-Karuna, Sringara-Adbhuta can exist as inseparable from one whole. Such is not the case with Sringara-Vibhatsa, Vira-Bhayanaka, Santa-Raudra, or Santa-Sringara.

(337) Two incompatible sentiments (rasas) may be made compatible, with the presence of a third sentiment in between them.

(338) Even when the thing is transformed into sentiment, not all of them, when reflected in the mind, through admixture with foreign elements, reach the same Rasa-stage.

(339) The appreciator of a work of art, enjoys Rasa as non-differentiated from himself, at the moment of evocation of sattva. This

Rasa is unique, self-revealing, of an extremely refined nature, different from other sensibles, and equal in nature to the enjoyment of the Supreme Being.

(340) The objects of sense turn away
From the embodied one that abstains from food,
Except flavour; flavour also from him
Turns away when he has seen the highest.

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